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V. Seelaramaiah
With affectionate regards
J. Ramesh
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APABHRAṂŚA METRES II

[N.B.—The first article on this subject appeared in the B. U. J. Arts and Law, November, 1933. AM refers to this article. For a summary of the important topics discussed in this and the last articles, see the last two paragraphs of this article. The paras. are numbered in continuation of the last article.]

34. In my last article, I described 55 Apabhraṁśa metres of common occurrence, depending principally upon the Prākṛta-paiṅgala and the Chandaḥkośa. In the course of explaining the strophic metres, I also defined two more popular metres, *i.e.* the Mātrā and the Madanāvatāra (AM. 28). The former was probably used only in the strophe called Raḍḍā, and though this strophe, like other strophes, was usually used for the sake of variety, there are examples where it is used for a continued narrative as in Haribhadra's Sanatkumāra-carita, edited by H. Jacobi, Munchen, 1921.

35. There are, however, many more Apabhraṁśa metres, defined and illustrated by Hemacandra in his Chandonuśāsana and Svayambhū in his Svayambhū-chandas. The latter is older than the former as is shown by me in the introduction to Svayambhū-chandas I-III, published in the JBBRAS. 1935, yet the former does not seem to have based his treatment upon the latter. There existed some other treatises similar to the Svayambhū-chandas, which seem to have been followed by Hemacandra in defining and naming the various Apabhraṁśa metres. The existence of such works cannot be doubted, though Hemacandra does not mention *any* by name. He indeed quotes several stanzas, introducing them in general terms with words like 'yadāha' (cf. 35b|1, 46a|18, 38a|7,) or 'Atra Kecit' (37a|4, 43a|19.), Vṛddhaih, (36a|3.), Eke (37a|11.), Anye (37b|2; 37a|4; 37b|7; 42b|3), but he does not mention any one except Svayambhū. We, however, already know about half a dozen writers on Prakrit Metre. Thus Manoratha and the author of the Chandaḥkandalī are quoted in the commentary on the Kavidarpaṇa; cf. Annals BORI. 1935, pp. 44-45; Govinda and Caturmukha are quoted by Svayambhū; cf. JBBRAS. 1935, pp. 26-27; Arjuna and Gosala are quoted by Ratnaśekhara in his Chandaḥkośa; cf. AM. 30.

36. In the following paragraphs, I propose to discuss the remaining Apabhraṁśa metres depending upon (1) Hemacandra's Chandonuśāsana (= H.) published by Devakaran Mulchand, Bombay, 1912; (2) Kavidarpaṇa with commentary, (= KD.) pub-

lished by me in the Annals, BORI., 1935 ; (3) *Vṛttajāṭisamuccaya*, (=VJS.) edited by me in the JBBRAS., 1929, 1932 ; and (4) *Svayambhū-cāṇḍas*, Chs. IV-VIII, (=SB.) published as an appendix to the present article. We shall begin with the Dvipadis or the metres with two lines in a stanza. The shortest of these is (1) *Vijayā*, which has only 4 Mātrās in a line. *Revakā* (2) and *Gaṇadvipadī* (3) with 5 and 6 Mātrās respectively, in their lines are the next two. The lines of both the *Svaradvipadī* (4) and *Apsarā* (5) contain 7 Mātrās each, but they are divided into groups of 4 and 3 in the former and of 5 and 2 in the latter (cf. H. 46a|8-9 ; SB. VII. 6-7). The lines of the next five Dvipadis contain 8 Mātrās each, but they are divided into different groups in each case. Thus *Vasudvipadī* (6) may have its eight Mātrās grouped in any way ; cf. H. 46a|10 ; *Karimakarabhujā* (7) has them divided into two *Caturmātras* of any type ; cf. H. 46a|10 ; SB. VII. 9. The line of *Candralekhā* (8) is similarly formed but the last *Caturmātra* is always of the *Payodhara* or of the *Vipra* type, i.e. either ISI or IIII ; cf. H. 46a|11. *Madanavilasitā*, also called *Maṅgalāvātī* (9) has a *Pañcamātra* and a *Trimātra* in its line ; cf. H. 46a|12, SB. VII. 8 ; while the line of a *Malayavikasitā* (10) has a *Ṣaṣmātra* and a *Dvimātra* in it ; cf. SB. VII. 10. The next two Dvipadis namely *Jambhedikā* (11) and *Lavalī* (12) contain 9 Mātrās in their lines, made up by a *Pañcamātra* and a *Caturmātra*, but *Jambhedikā* has the *Caturmātra* *Gaṇa* in the beginning, while the other has it at the end ; cf. H. 46a|13, SB. VII. 11. *Amarapurāsundarī* (13), *Kāñcanalekhā* (14), and *Cāru* or *Lalataka* (15) have 10 Mātrās in their lines, divided respectively into groups of 7, 2, 1 ; 6, 4 ; and 5, 5 Mātrās ; cf. H. 46a|14-16, SB. VII. 12. The last among these shorter Dvipadis is *Puṣpamālā*, (16) whose lines contain 12 Mātrās divided into groups of 3, 6 and 3 Mātrās.

37. Both Hemacandra (cf. H. 46a|18) and Svayambhū (cf. VII. 2) mention that there are also other Dvipadis of this type, containing upto 30 Mātrās in their lines, but they were not so well known as these and hence they do not describe them. It would thus appear that some authorities considered that a line of a Dvipadī must not contain more than 30 Mātrās in its line. There were others, however, whom Hemacandra and Svayambhū followed, and who describe longer Dvipadis which may contain upto 40 or even 42 Mātrās in their lines. It is indeed doubtful whether the longer Dvipadis should really be considered as Dvipadis or *Catuṣpadis* or *Ṣaṭpadis*. Opinions often differ in this respect, cf. AM. 24 ; but after all, the criterion of the *Yati* and the *Yamaka* is, I believe, quite safe and whenever a further division of a longer line into shorter ones is clearly indicated by their position, it should be followed and the metre be

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named accordingly, as a Catuspadi or a Ṣaṭpadi. A similar vacillation is also observed in the case of the Gāthā and the Dōhā ; but see below for a fuller discussion of the point, para. 54.

38. Among the Dvipadis of intermediate length, i.e. those that contain from 13 to 30 Mātrās in their lines, the Kumkuma (17) and the Karpūra (18) are the most important. They respectively contain 27 and 28 Mātrās in their lines. They are technically known as the Ullālas and were held in great favour by the bards of Magadha. I have discussed them in full at AM. 11-12. But VJS. has described three more Dvipadis which are shorter than the Ullālas. They are Vicchitti (19), with its 22 Mātrās in a line formed by a Dvimātra at the beginning and five Caturmātras of any kind except those of the Narendra type, i.e. ISI ; Utfullaka (20) with its line of 24 Mātrās formed by five Caturmātras of any kind, followed by two long letters at the end ; and the Dvipathaka (21) with its line of 26 Mātrās formed by five Caturmātras and three long letters, one coming after the 3rd Caturmātra and two standing at the end of the line ; cf. VJS. IV. 91, IV. 63, and II. 5, IV. 27. Of these three, Vicchitti corresponds to the modern Ārti metre, so called from its connection with the Ārtikya ceremony in the worship of the deity, while the last two are but the two variations of the Dōhā, which name by the bye, seems to be derived from the Dvipathaka of the VJS. Both the Vicchitti and the Utfullaka are Tāla Vṛttas and are sung in the Tāla of 8 Mātrās. Other Dvipadis of intermediate length are Laya (22), Bhramarapada (23), and Upabhramarapada (24), all containing 28 Mātrās in their lines ; cf. H. 43b| 2-6, SB. VI. 163-165. The line of the first is made with 7 Caturmātras not marked by any Yati ; that of the second is similarly formed, but is marked by a Yati after the 10th Mātrā ; while the line of the third is made up by employing a Ṣaṇmātra, followed by 5 Caturmātras and a Dvimātra at the end. All the three are Tāla Vṛttas and are sung in the Tāla of 8 Mātrās, with this difference that the beat of the Tāla occurs on the 1st Mātrā in the first, while it occurs on the 3rd in the other two ; cf. AM. 20. The Garuḍapada and the Upagaruḍapada Dvipadis (25-26) contain 29 Mātrās in their lines ; in the former, there are 6 Caturmātras and 1 Pañcamātra at the end, while in the latter, there are 1 Ṣaṇmātra, 5 Caturmātras and 1 Trimātra at the end ; cf. H. 43b|8-10 ; SB. VI. 166-167. Even here, the beat of the Tāla occurs on the 1st Mātrā in the former and on the 3rd Mātrā in the latter. The gap at the end of both is filled up by means of a rest of 3 Mātrās ; see AM. 18. Finally, Hariṇikula (27), Gīṭisama (28), Bhramaradruta (29), and Hariṇipada (30) all contain 30 Mātrās in their lines. In the 1st and 2nd, the line is formed with 7 Caturmātras and a Dvi-

mātra at the end, the Yati being on the 12th and 20th Mātrās in the former, and on the 10th and the 18th in the latter ; cf. H. 43b|11-12 ; SB. VI. 168-169. The line of the 3rd contains 5 Ṣaṇmātras, with the Yati on the 10th and the 18th Mātrās, while that of the 4th is made with 1 Ṣaṇātra followed by 6 Caturmātras, with the usual Yati after the 8th Mātrā, though this is not expressly mentioned ; cf. H. 43b|14-16 ; SB. VI. 170. The 4th is mentioned only by Hemacandra and the 1st is called Hariṇapada by Svayambhū. This brings us to the end of the Dvipadis of intermediate length.

39. We shall now take up the Dvipadis whose lines contain more than 30 Mātrās each, and in whose case, the position of the Yati and the Yamaka very often suggests that they are better considered as Ṣaṭpadis than Dvipadis. Thus Kamlākara (31), Kumkumatilakāvali (32), Ratnakaṇṭhikā (33), Śikhā (34), and Chaḍḍanikā (35), all contain 31 Mātrās in each of their two lines. The line of Kamalākara contains 4 Ṣaṇmātras, followed by 1 Caturmātra and 1 Trimātra at the end ; that of Kumkumatilakāvali contains 7 Caturmātras and 1 Trimātra ; that of Ratnakaṇṭhikā contains 1 Ṣaṇmātra, 5 Caturmātras and 1 Pañcamātra, with the Yati on the 12th and the 20th Mātrās (this acc. to SB. ; in the opinion of Hemacandra, Ratnakaṇṭhikā differs from the first two only in point of Yati) ; the Ratnakaṇṭhikā of SB, is exactly the same as the Śikhā of Hemacandra, while the line of a Chaḍḍanikā of Hemacandra is formed like that of the Kumkumatilakāvali, i.e., with 7 Caturmātras and 1 Trimātra, but it has the Yati after the 10th and the 18th Mātrās. SB. on the other hand, considers Chaḍḍanikā as a Ṣaṭpadi metre ; cf. H. 43b|17-20, 44a|3-5 ; SB. VI. 172-173, VIII. 20. The Śikhā of Svayambhū again, is an Ardhasama Catuṣpadi ; cf. II. 25. The next three Dvipadis, namely Skandhakasama (36), Mauktikadāma (37), and Navakadalīpatra (38), all contain 32 Mātrās in their lines, divided into 8 Caturmātras. They differ from each other only in point of Yati, which is on the 10th and the 18th in the first, on the 12th and the 20th in the second, and on the 14th and the 22nd in the last ; cf. H. 44a|6-10 SB. VI. 174-176 ; KD. II, 3. These three metres get feminine names i.e., Skandhakasamā &c., if their lines are formed with 1 Ṣaṇmātra, 6 Caturmātras, and 1 Dvimātra, instead of the usual 8 Caturmātras ; cf. H. 44a|12 ; SB. VI. 177. The line of the next Dvipadi namely the Āyāmaka (39) contains 33 Mātrās made up by 7 Caturmātras and 1 Pañcamātra at the end. The Yati in this is not mentioned and this means that it is the usual one coming after the 8th Mātrā, the initial beat of the Tāla being on the 1st Mātrā ; cf. H. 44a|15 ; SB. VI. 178. When on the other hand, the initial beat is shifted from the first

to the 3rd, 5th and 7th Mātrās, and consequently the initial Yati is shifted from the 8th to the 10th, 12th and the 14th Mātrās, the same Āyāmaka is called respectively, Kāñcīdāma (40), Raśanādāma (41), and Cuḍāmaṇi (42) ; cf. H. 44a|17-20 ; SB. VI. 179-181. The preposition UPA is prefixed to the names of these four metres, if their lines are formed with 1 Ṣaṇmātra, 6 Caturmātras, and 1 Trimātra, instead of the usual 7 Caturmātras and 1 Pañcamātra ; cf. H. 44b|1-3 ; SB. VI. 182. The following Dvipadi is Svapnaka (43), whose lines contain 34 Mātrās formed by 8 Caturmātras and 1 Dvimātra at the end. No special Yati is prescribed, which means that it is after the 8th Mātrā, or that it is the usual one. When this Yati is shifted from the 8th to the 10th, the 12th, the 14th and the 16th Mātrās, the same Svapnaka gets the names of Apsaraḥ-kusuma (44), Bhujaṅgaviḥmbhita (45), Tārādhruvaka (46), and Navaraṅgaka (47), respectively ; cf. H. 44b 6-10 ; SB. VI. 184-187. Apsaraḥkusuma is known only to Svayambhū. The Dvipadi called Sthavirāsanaka (48), has also 34 Mātrās in its lines like the Svapnaka, but they are made up with 3 Ṣaṇmātras followed by 4 Caturmātras and the Yati is after the 16th and the 24th Mātrās. The 34 Mātrās of the next Dvipadi i.e., Subhagā (49) are made up by 7 Caturmātras followed by 1 Ṣaṇmātra, the Yati being the same as in the last case ; cf. H. 44b 11 to 13. These two metres are not mentioned by Svayambhū. Similarly, when the 34 Mātrās in the line of a Dvipadi are made up by 1 Ṣaṇmātra, 2 Caturmātras, 1 Ṣaṇmātra, 3 Caturmātras and 1 Dvimātra, it is called Kumuda (50) ; its Yati is after the 10th and the 18th Mātrās. If on the other hand, the Yati of the Kumuda is shifted from the 10th to the 12th Mātrā, it gets the name of Bhārākrānta (51) ; cf. H. 44b| 17-19. These two Dvipadis also are not mentioned by Svayambhū. There is one more Dvipadi having 34 Mātrās in its lines. It is Pavanadhruvaka (52). The line of this Dvipadi is formed by 1 Ṣaṇmātra, 4 Caturmātras, 1 Ṣaṇmātra, 1 Caturmātra, and a Dvimātra at the end, the Yati being on the 14th and the 22nd Mātrās ; cf. H. 44b|15 ; SB. VI. 186. The Tārādhruvaka of Svayambhū is the same as Kumuda (No. 50) mentioned above, but with the Yati on the 14th and the 22nd Mātrās instead of the 10th and the 18th ; cf. SB. VI. 186.

40. The next six Dvipadis contain 35 Mātrās in their lines. Thus Tīrthānana of SB., which is the same as Kandoṭṭa of H., (53), has 8 Caturmātras and 1 Trimātra at the end in its line. No special Yati is mentioned ; cf. H. 45a|1, SB. VI. 188 (the Kandoṭṭa of SB. VI. 189, however has the Yati on the 14th and 22nd Mātrās). Bhramaradruta (54) has in its line 2 Ṣaṇmātras, 5 Caturmātras, and 1 Trimātra at the end, and is marked by the Yati after the

10th and the 18th Mātrās ; cf. H. 45a|2-3, SB. VI. 190. When the Yati of the Bhramaradruta is shifted to the 12th and the 20th, the 14th and the 22nd, and the 16th and the 24th, it is respectively called Surakrīḍita (55), Simhavikrānta (56), and Kumkumakesara (57) ; cf. H. 45|4-8, SB. VI. 191. The last two varieties of the Bhramaradruta are not mentioned by Svayambhū. VJS. IV. 92 also mentions a Dvipadi of 35 Mātrās called Prasṛtā (58), whose lines contain in order 1 Dvimātra, 1 Trimātra, 1 Pañcamātra, 5 Caturmātras, and 1 Pañcamātra. Of the 5 Caturmātras, the 2nd and the 4th must be of the Narendra (i.e., ISI) type. The Dvipadis that contain 36 Mātrās in their lines are Bālabhujarṅgamalalita (59), Upagandharva (60), Saṅgīta (61), and Upagīta or Upasaṅgīta (62). The first contains 9 Caturmātras in its line and no special Yati is laid down for it. The lines of the second are formed with 3 Ṣaṇmātras, 4 Caturmātras, and 1 Dvimātra at the end, and are marked with the Yati after the 12th and the 20th Mātrās. When the Yati of the second i.e., the Upagandharva is shifted to the 14th and the 22nd, and the 16th and the 24th Mātrās respectively, it gets the names of the third and the fourth i.e., Saṅgīta and Upasaṅgīta ; cf. H. 45a|10-17, SB. VI. 192-193. SB. does not mention the first two of these. The lines of Gondala (63), Rathyāvarṇaka (64) Carcarī (65), Abhinava (66), and Capala (67), contain 37 Mātrās in them. The line of the Gondala is formed with 8 Caturmātras followed by 1 Pañcamātra, and no special Yati is laid down for it ; that of the Rathyāvarṇaka contains 1 Ṣaṇmātra, 7 Caturmātras, and 1 Trimātra at the end, with the Yati after the 12th and the 20th Mātrās. Rathyāvarṇaka itself is called Carcarī, when its Yati is shifted to the 14th and the 22nd, and it is called Abhinava when the same is shifted to the 16th and the 24th Mātrās. If the initial Ṣaṇmātra of the Rathyāvarṇaka is placed between the 6th and the 7th Caturmātras, and if the Yati occurs after the 16th and the 24th Mātrās, it is called Capala. Cf. H. 45a|18, 45b|1-6 ; SB. VI. 194-196. The Dvipadis called Amṛta (68), Simhapada (69), Dīrghaka, or Ratiramaṇapriya (70), Kalakaṇṭhīruta (71), and Śatapatra (72) all have 38 Mātrās in their lines. They are made up with 8 Caturmātras and 1 Ṣaṇmātra placed between the 6th and the 7th Caturmātras, in the case of Amṛta, which has the Yati after the 16th and the 24th Mātrās, while the lines of the Simhapada have 9 Caturmātras and 1 Dvimātra and have the same Yati as the Amṛta. A Simhapada with the Yati after the 14th and the 22nd Mātrās is called Dīrghaka by Hemacandra and Ratiramaṇapriya by Svayambhū. In the lines of the Kalakaṇṭhīruta, 1 Ṣaṇmātra is followed by 8 Caturmātras, the Yati being the same as in the Dīrghaka. The same Yati again, is

found in the Śatapatra, whose line contains 2 Ṣaṇmātras, followed by 6 Caturmātras and 1 Dvimātra at the end. Cf. H. 45b|8-15; SB. VI. 197-199. The next two Dvipadis namely, Atidīrghaka (73), and Mattamātaṅgaka or Mattamātaṅgavijrmbhita (74), have 39 Mātrās in their lines, which are made up with 9 Caturmātras followed by a Trimātra in the first case, and with 2 Ṣaṇmātras, 6 Caturmātras, and 1 Trimātra at the end, in the second. The Yati in both is after the 14th and the 22nd Mātrās. Cf. H. 45b|17-20; SB. VI. 200-201. Any Dvipadi which is longer than these and contains 40 or more Mātrās in its line is called Mālādhruvaka (75), according to both Hemacandra and Svayambhū; cf. H. 46a|2-5; SB. VI. 202. In the opinion of VJS. IV. 90 however, the Dvipadi which contains 44 Mātrās in each of its two lines is called Viśālā (76). In this Dvipadi, the Caturmātras in the odd places must not consist of two long letters, while those in the even places must have 1 short letter at either end. No special Yati is mentioned for it. This brings us to the end of the Dvipadi.

41. Svayambhū, Virahāṅka and Hemacandra have together defined 76 Dvipadis in all, in this manner. Among these, 16 are shorter, 14 are intermediate and 46 are longer ones. All admit that there can be many more like these and that these 76 are merely illustrative. A careful examination of them reveals the following few facts regarding the nature of the composition of a Dvipadi :—(1) Their lines are made up with Caturmātras as a rule, but Dvimātras and Ṣaṇmātras are also employed for the sake of variety. (2) Trimātras and Pañcamātras are introduced only in the case of those Dvipadis, whose lines contain an odd number of Mātrās, and then too, they are usually placed at the end of a line. (3) The second Yati of the line occurs after the first at the interval of 8 Mātrās, without an exception. (4) The initial Yati of the line oscillates between the 10th, the 12th, the 14th, and the 16th Mātrās. (5) When no special Yati is mentioned, it is generally to be understood after the 8th and the 16th Mātrās. (6) The Dvipadis change their names either (a) by a change of the position of the initial and the second Yatis, or (b) by the mere substitution of the Dvimātras and the Ṣaṇmātras for the usual Caturmātras. All these facts prove beyond doubt, that most of the Dvipadis were composed as song metres, intended to be sung to the accompaniment of an instrument like the hand-drum for keeping the time, and that the distance (in Mātrās) between the 1st and the 2nd Yatis of the line represents the length of the Tālagāṇa of the Tāla, i.e., the Dhumāli, in which they were sung. No restriction as regards the quantity of the letters applies to their composition, except that a long letter must not

appear at the junction of two Mātrā or Tāla Gaṇas. This restriction is intended for maintaining a separateness between the Mātrā and the Tāla Gaṇas as shown at AM. 13, 18. As regards the use of the Dvipadis, we find that the intermediate and the longer Dvipadis are generally employed as the Dhruvās at the beginning and the end of the Kaḍavakas. The use of the shorter Dvipadis however, is not very clear ; they were perhaps used for stray proverbial sayings or for the purposes of lyric songs. Anyhow, they fell into disuse with the growth of narrative poetry, and by the time when Apabhramśa Poetry claimed the attention of the learned both by its merits and volume, they had already become obsolete as is evident from the scrappy treatment which they receive at the hands of Svayambhū and Hemacandra. Kavidarpaṇa does not even mention them.

42. There can be no doubt that the Yati that is mentioned in the case of the Dvipadis is of a musical nature. It cannot be a mere narrative pause, which is always a short one and is introduced in the middle of a line for the convenience of the narration to allow some breathing time. This latter seems to have been fixed on the considerations of convenience and convention. It has practically nothing to do with the musical side of the metre and does not expect any similarity of sound produced by the Yamaka at its place, for that reason. Such proper narrative Yatis are observed everywhere in the middle of the lines of the Varṇa Vṛttas, and it is regarding this *narrative Yati* alone that there existed a difference of opinion among writers on Metre, as is pointed out by Svayambhū, I. 144. Among the Mātrā Vṛttas, the narrative Yati is observed in the case of the Gāthā and the two Ullālas in particular. It is for this reason that no bard has ever introduced the Yamaka at the place of this Yati, even though some have actually regarded the Gāthā as a metre of 4 lines. The Yati in these metres is not a musical one, that is, it does not coincide with the beat of the drum, and hence the Yamaka which belongs to music as it produces consonance, is never thought of in this case. The Dvipadis on the other hand, appear to have been song metres sung in the Dhumālī Tāla of 8 Mātrās from the very beginning. Their Yati is a musical one and coincides with the end of the Tāla Gaṇa and the beat of the drum. This being so, many bards are tempted to introduce a Yamaka at this place in order to heighten the sound-effect. As a matter of fact, this musical Yati must occur at the interval of every 8 Mātrās, and it is really curious that writers like Svayambhū and Hemacandra mention the 1st and the 2nd Yatis only. The existence of the 3rd and even the 4th Yati is however not to be doubted.

The examples of metres like the Tribhaṅgī, where the 3rd and the 4th Yamakas are seen within the line leave no doubt that the 3rd and the 4th Yatis were actually existing in practice ; cf. AM. 26. Besides, it is owing to this 3rd Yati and the Yamaka, that the Marathi Metres Ovī and Abhaṅga have originated. See para. 55 (end) below. It is again to be noted that the so-called 1st Yati is not always really the 1st one. The initial beat of the drum may according to the practice of the singer, occur on the 1st, the 3rd, the 5th, or even the 7th Mātrā and this means that the Yati may come after the 2nd, the 4th or the 6th Mātrās. But this Yati which accompanies the first beat of the drum is naturally neglected as it comes too early to be treated as a musical pause. I am aware that what is said above is not applicable to some metres like the Ghattānanda (PP. I. 102, AM. 24), where the 1st and the 2nd Yatis are said to occur after the 11th and the 18th Mātrās. The same may be said of the 8 kinds of the Ṣatpada-jātis and the 8 kinds of the Avajātis, whose 2nd Pādas respectively consist of 7 and 9 Mātrās ; cf. below, para. 51. In none of these metres, does the 2nd Yati come after the 1st, after the interval of 8 Mātrās, as the musical Yati really must. It is possible to say, that the Yati of all these metres is merely a narrative pause and not a musical one ; but this would not be convincing. In all these cases the Yati is always accompanied by the Yamaka, and this is an unmistakable proof that the Yati is a musical pause ; cf. PP. I. 102-104, H. 38b|9-10, KD. II. 31 com., SB. V. 3-11. At present, I can offer only the following explanation :—In all these metres, the 2nd Yati is said to occur after the 1st at an interval of 7 or 9 Mātrās ; but this was merely in theory. When the metres were actually sung, the 2nd Yati did come after the 1st at the usual interval of 8 Mātrās, and this became possible by the introduction of a pause of 1 Mātrā in one case and by a Hrasva pronunciation of the last letter in the other. In the latter case, the required number of the Mātrās, i.e., 9 is to be obtained by the Dīrgha pronunciation of the last letter. A comparison of the illustrations given at SB. V. 9, and H. 38b|17-18 will show the correctness of this explanation, which I think, must be accepted to obviate the disturbance of the Tāla, which is sure to take place otherwise.

43. One more curious thing about the name Dvipadi is that from very old times, it is applied to metres which admittedly contain more than two lines in them. Thus VJS. II. 1 (see note on the passage) defines a Dvipadi as a strophe made with 4 Vastukas of 4 lines each and 4 Gitis of the Bhadrīkā type coming at the end of each one of the four Vastukas. This is very unusual, though

this is the meaning of the text even according to the commentator. At II. 9-16, Virahāṅka enumerates 57 Dvipadis and in the whole of the IIIrd chapter, he defines them. Out of these, 37 are Mātrāgaṇasama, 7 are Gaṇasama, 8 are Ardhasama and 5 are Viṣama Dvipadis. The last five are considered negligible as they do not possess any definite characteristics, cf. VJS. II. 16. All these, however, have 4 Pādas each, and they are treated as such by Virahāṅka in his definitions. The Mātrāgaṇasamas contain from 11 to 31 Mātrās in each of their four lines, while the lines of the Ardhasamas contain from 9 to 16 Mātrās in every line. Hemacandra obviously knows all these even by their names (cf. p. 32|18), but considers them unimportant and remarks that they are somehow to be included in the Catuṣpadis enumerated and defined by him. Svayambhū and Kavidarpaṇa do not mention them at all, though the commentator of the latter mentions 2 varieties of the quadruped Dvipadi after the manner of Hemacandra, p. 32b|2-4. The usual Dvipadi of 4 lines generally adopted by the Apabhraṁśa poets is the one which contains 28 Mātrās in a line, divided into the groups of 6, 4, 4, 4, 4, 6 Mātrās. This is defined by CK. 35, PP.I. 152, KD. II. 24, SB. VIII. 37, Hemacandra, p. 32a|15ff, and Nanditāḍhya, Gāthālakṣaṇa, V. 80. Virahāṅka alone does not seem to know this particular sort of Dvipadi. Among his 37 Mātrāgaṇasama Dvipadis, there is indeed one with 28 Mātrās in a line but the Mātrās are made up with entirely different groups. This latter is called Racitā, but it is much different from Hemacandra's Racitā (p. 32a|19), which is the same as the above-mentioned standard Dvipadi, but with this difference that it has 4 compulsory short letters at the beginning and has the Yati after the 7th Mātrā. It appears that in course of time the different Dvipadis with 4 lines went out of vogue leaving a single representative behind them, and it is perhaps in this manner that the *common* name Dvipadi was turned into a *proper* name. It is again not impossible that this standard Dvipadi was developed out of Virahāṅka's Racitā, the Mātrāgaṇas being changed owing to the necessity of the Tāla. But the question why these metres with 4 lines were at all called Dvipadis still remains unanswered. The assumption that they were at one time treated as metres of two lines is not warranted by Virahāṅka's and Hemacandra's treatment of them. Nevertheless, the following explanation may be offered for the name. Musically speaking each of the two halves of a Prakrit Ṣaṭpadi forms a unit by itself and whenever a pause or rest has to be introduced for the purpose of the Tāla it is generally introduced at the end of each half. Thus from a musical point of view, a Ṣaṭpadi is treated as a

a Quatrani
is called
Dvipadi!

Prakrit
Ṣaṭpadi
each 4

Dvipadi and the same was probably true of a Catuṣpadi to a great extent. It is well known that in Sanskrit Varṇa Vṛttas of 4 lines, the two halves each containing 2 lines, form independent syntactical and metrical units. The practice is indeed as old as the vedic stanzas of 3 and 4 lines, where the halves of the stanza form a metrical and accentual unit.

44. Even from very old days, there exists a difference of opinion as to whether the Gāthā should be considered as a Dvipadi or a Catuṣpadi. There are however a few points which help to decide in favour of its being considered a Dvipadi. The chief among them is the last quarter of the metre. Had the Gāthā been conceived as a Catuṣpadi of the Ardhasama type, the last quarter would have been always equal to the second, as the third is equal to the first. Nor can it be regarded as a Viṣama Catuṣpadi, as the 1st and the 3rd quarters are similar. It is therefore evident that the Gāthā was conceived as a Dvipadi of the Viṣama type like the Śikhā and the Mālā (AM. p. 14). Besides, the variety of the Gāthā called Vipulā—where a word does not end with the first quarter, but runs up into the second—shows that the pause after the 12th Mātrā was originally a narrative pause and did not amount to a metrical pause occurring at the end of a Pāda. The division into quarters and the strange combination of the Dohā and Gāthā lines seen in Verālu and Cūḍāmaṇi metres (cf. AM. 22) on the other hand, seem to favour the view that it is a Catuṣpadi. The Gāthā is probably the oldest of the Prakrit meters. It is also the first Mātrā Vṛtta which came to be very generally employed by the Sanskrit Pandits for the purposes of their scientific compositions and became their favourite owing to the great freedom and facility which it affords to the writer, in comparison with the epic Anuṣṭubh. As regards the origin of this metre, it seems very probable that it was developed out of the epic Anuṣṭubh. It is interesting to note in this connection that according to a tradition of the older metricians followed also by Hemacandra, p. 46a|19, any metre which does not follow the laws governing the regular metres and hence cannot be included in any one of them, is to be called 'Gāthā'. The example given by Hemacandra is that of a three-lined Anuṣṭubh stanza. The term 'Gāthā' is again used in Vedic Literature for any irregular metre; cf. the 'Gāthās' in the Hariścandra episode in the Aitareya Brāhmaṇa. When the popular poets employed the Sanskrit Varṇa Vṛttas, whether Vedic or Epic, they often put one or two letters more or less, since they were more careful about the contents than about the form of their composition. It is clear that most of these Vedic Gāthās are more or less popular sayings or the compositions of a

lower class of poets like the Sūtas and Māgadhas or Cāraṇas. They came to be called 'Gāthās', as they were popularly *sung*, in spite of the fact that different Varṇa Vṛttas irregularly composed could be traced in each of them. If we remember this strange phenomenon about the Vedic Gāthās, it is easy to understand how the popular bards whether of the Hindu fold or of the Buddhistic and Jainistic ones, when trying to compose an Epic Anuṣṭubh, actually brought forth—owing to the additions made here and there—what was very dissimilar to it. This irregular Anuṣṭubh-Gāthā must have continued to exist for a long time, until some one of the older poets fortunately hit upon the Gāthā in its present form. It appears however, that the Gāthā assumed its final form in the hands of the Sanskrit poet-philosophers, who as said above, abundantly used it for their scientific compositions. The invention of the theoretical unit called the Mātrā seems again to be the work of the Sanskrit metricians. The older Prakrit metricians like Virahāṅka defined their metres without any reference to this unit, stating only where and how short and long letters ought to occur in a line. The prakrit bards on the other hand, were equally regardless of it when they *sang* their compositions, for they never cared to see that their poems observed the principle of the Mātrā, i.e., a long letter ought to yield 2 and a short one only 1 Mātrā in the course of singing. They merely looked to the substance of their lines, the singing of which was wholly controlled by the time-keeping instrument. They were thus utterly regardless of the shortness or length of individual letters and often pronounced a long letter as a short one and vice versa; sometimes even 2 or 3 letters were very quickly pronounced so as to take only so much time as is generally taken by one letter. We should remember here the rule laid down by Prākṛta Paiṅgalam, I. 5 namely, 'vaṇṇāvi turiapathidā do tiṇṇi vi ekku jāṇehu.' It is thus that neither the Prakrit metricians nor the Prakrit bards could have formulated the theory of the Mātrā. And yet the Mātrā has clearly a reference to the Tāla Saṅgīta. i.e., music in which time is kept, as opposed to the Svara Saṅgīta of the Vedas where no time is kept. Popular music is the Tāla Saṅgīta and popular metres are the Tāla metres; in these latter, individual letters are recklessly pronounced whether short or long, and it is not very necessary to weigh exactly short and long letters and to lay down how much time each takes or should take in the pronunciation. The difficulty, however, arose when the popular Tāla metres were adopted by the Sanskrit poets and metricians. For them an irregular pronunciation of short and long letters was out of the question; each must be pronounced correctly. On the other hand the time which must elapse between

the two strokes of the Tāla was defined, and not so the number of the letters. Thus in order to reconcile the *correct pronunciation* of letters short and long, with the *time* that must elapse between the two strokes of the Tāla, they had to give up the letter-unit and had to devise a new one. i.e., the Mātrā-unit. The correct pronunciation of a short letter must occupy one metrical moment as against the two of a long letter,—so they argued—and any number of short and long letters may be used anywhere, provided they yield the required number of the metrical moments, i.e., the Mātrās that must elapse between the two strokes of the Tāla. Thus in short, it is the correct pronunciation of short and long letters that supplied an urge for the invention of a new metrical unit—though only a theoretical one—and hence it is possible to say that this Mātrā unit was first invented by the Sanskrit metricians and bards who stuck to their correct pronunciation of the letters and yet adopted the popular metres in which it was totally disregarded. That the Gāthā was a song metre is evident from the song of the Naṭī in the introduction to the Śākuntalam. Yet it was never popular with the Apabhraṁśa bards and the reason for this is not far to seek. Being extensively used in the religious literatures of the Bauddhas and the Jainas, it came to have a sort of halo of purity and learning about it which must have scared away the popular bards from handling it. Gīti, which is one of the metres derived from the Gāthā, is nevertheless employed by them in their strophes. We shall now proceed to describe briefly the Gāthā with its varieties and also the metres which are derived from it.

45. There are three main kinds of a Gāthā, i.e., Pathyā, Vipulā and Capalā. In a Pathyā, the end of a word must coincide with the Yati after the 12th Mātrā in both the halves, while in the Vipulā it does not so coincide in one of the two halves or in both. Vipulā is accordingly Mukhavipulā or Jaghanavipulā or Sarvavipulā according as the characteristic appears in the first or second or both the halves. The Capalā has the 2nd and the 4th Caturmātras in either or both the halves preceded and followed by a long letter, and is accordingly Mukhacapalā, or Jaghanacapalā or Sarvacapalā. On the other hand, we get 26 varieties of a Gāthā if we base our division upon the number of short letters which they contain. The smallest number of short letters which a Gāthā may contain is 3 and such a Gāthā is called Kamalā; the largest number of short letters which it might contain is 55 and then it is called Gaurī. Among the metres derived from the Gāthā, Gīti, Upagīti and Udgīti are most important. Gīti is made with two *first* halves of a Gāthā, Upagīti with two *second* halves of it and Udgīti is nothing but an inverted or a reversed

6

820
204 328
55

Gāthā. When a Pañcamātra is substituted for the Caturmātra which stands in the 7th place (i.e., for Mātrās 25-28) in each half of a Gīti, it is called Ripucchandās ; when it is substituted for the Caturmātra in the 3rd place (i.e., for Mātrās 9-12) in each half, it is called Lalitā ; and when it is substituted for both, the Gīti is called Bhadrīkā. If in a Gīti, Pañcamātras were substituted for any of the Caturmātras without any restriction, it gets the name Vicitrā, and if a Caturmātra is substituted for the last long letter in each half, the Gīti is called Skandhaka. An Upaskandhaka is made with 2 second halves of a Gāthā where however, a Caturmātra is substituted for the last long letter. An Utskandhaka is a reversed Gāthā or Udgīti with a Caturmātra substituted for the last long letter in each half. An Avaskandhaka is a Gāthā proper, with a Caturmātrā similarly substituted for the last long letter in each half. A Saṁkīrṇa Skandhaka is formed with one half of Gīti and another of Skandhaka. By adding 1, 2, 4, 6, 8, 10, 12, and 14 Caturmātras *before* the last long letter in the *first* half of a Gāthā, we respectively get a Jātiphala, Gātha, Udgātha, Vigātha, Avagātha, Saṁgātha, Upagātha and Gāthinī. If more than 14 Caturmātras are so added, the metre is called Mālāgātha. In a similar manner, we get Dāma, Uddāma, Vidāma, Avadāma, Saṁdāma, Upadāma and Mālādāma by the addition of 2, 4, 6, 8, 10, 12 and 13 or more Caturmātras respectively, before the last long letter in the *first* half of a *Jātiphala* ; cf. H. pp. 27-29. Among these various derivatives of the Gāthā, Virahāṅka knows only Gīti, Upagīti and Skandhaka (IV. 9-14). The Gātha which he mentions at IV. 57 is a Sarvasama Catuṣpadi with 13 Mātrās in each line and has nothing in common with the Gātha mentioned above. Nanditāḍhya (Gāthālakṣaṇa, vv. 63-65) mentions a few of these varieties but under different names. Thus our Gīti, Upagīti and Udgīti are respectively called by him Udgātha, Gātha and Vigātha. Our Saṁkīrṇa Skandhaka is his Gāthinī. Nanditāḍhya's names are perhaps the older ones and are also adopted by Piṅgala at I. 48, 49, 60-63. Ratnaśekhara in his Chandaḥkośa, vv. 67-70, mentions only Vigātha (= Udgīti), Gīti, Upagīti and Gāthinī (= Saṁkīrṇa Skandhaka). He thus adopts 2 old and 2 new names. Kavīdarpaṇa, II. 10-13, mentions almost all these varieties and his commentator supplements him when he does not actually mention some of them like the Jātiphala and the different Dāmas. Strangely enough, Svayambhū does not mention the Gāthā metre at all.

46. At AM. 16, I have shown how we ought to distinguish between the pure and the mixed Mātrā Vṛttas. In the former, there do not exist any significant restrictions regarding the nature of the letters to be employed, while in the latter such restrictions do exist.

In the following treatment of the Catuṣpadis, I do not propose to treat these two kinds of the metre separately, as it is easily possible to distinguish between the two, at this stage. I shall take them up in the ascending order of the Mātrās which their lines contain, defining first the Sarvasamās and then a few of the Ardhasama Catuṣpadis. Thus the line of a Dhruvaka contains 9 Mātrās in it (divided into the groups of 5 and 4 Mātrās—H. p. 42b 18); that of Śaṣivandanā has 10 (4, 4, and 2—H. p. 42b 19; SB. VI. 153); that of Mārakṛti has 11 (4, 5, 2,—H. p. 42b 20; SB. VI. 154); that of Mahānubhāvā contains 12 (4, 4, 4; or 6 and 6; or 6, 4, and 2—H. p. 43a 2; SB. VI. 156); that of Apsarovilasita has 13 (6, 4, 3, or 4, 4, 5, or 5, 5, and 3—H. p. 43a 3; SB. VI. 157); that of the Gandhōdakadhārā, also called Zambāṭaka in songs, has 14 (4, 4, 4, 2, or 6, 4, 4 —H. p. 43a 5; SB. VI. 158); finally, the line of the Paraṇaka has 15 (4, 4, 4, 3 or 6, 4, 5—H. p. 43a 7; SB. VI. 159) Mātrās in it. The very popular Catuṣpadi commonly employed by the Apabhraṁśa bards however, is the one whose lines contain 16 Mātrās in them. 5 of these are described at AM. 17 and one at AM. 15. The others are :—(1) Mātrāsamaka, whose 9th Mātrā must be represented by a short letter and whose last letter must always be a long one : cf. H. p. 25a 15, KD. II. 19; (2) Viśloka with the 5th and the 8th Mātrās represented by short letters : cf. H. p. 25b 4; KD. II. 19; (3) Citrā with its 5th, 8th and the 9th Mātrās represented by short letters : cf. H. p. 25b 8, KD. II. 20; (4) Vānavāsikā where a short letter must stand for the 9th and the 12th Mātrās : cf. H. p. 25b 11, KD. II. 20; (5) Upacitrā whose 9th and 10th Mātrās together are represented by a long letter : cf. H. p. 25b 1, KD. II. 20; (6) Mukṭāvalikā, whose lines contain 4 Trimātras and 1 Caturmātra : cf. H. p. 31b 3; KD. II. 21; (7) Vadana, whose line has 1 Ṣaṇmātra, 2 Caturmātras and 1 Dvimātra in order : cf. H. p. 37a 15, KD. II. 21; (8) and the Rāsa with a line having 3 Caturmātras and 2 long letters at the end : cf. VJS. IV. 85. For a few more varieties of this Catuṣpadi, i.e., the one with 16 Mātrās in a line see below, para. 48. The large number of varieties of this metre shows that it was a great favourite of the Apabhraṁśa bards. The reason for this great popularity of this metre is probably to be sought in its suitability from the point of view of the Tāla. Some of the varieties mentioned above are of course considered by Hemacandra as Sanskrit Mātrā Vṛttas, but since all Mātrā Vṛttas are originally Prakṛit metres as suggested by me at AM. paras. 2, 3, Hemacandra is probably not right in doing so.

47. Coming next to the Catuṣpadis which contains 17 Mātrās

note the
name

in each of their four lines, we may mention the four namely, (1) Upavadanaka, (2) Ragaḍā Dhruvaka, (3) Utthakka, (4) and Kusuma. The third is also known as Avasthitaka. The 17 Mātrās are divided into groups of 6, 4, 4, 3 ; or 4, 3, 2, 5, 3 ; or 5, 5, 5, 2 Mātrās in the first ; of 4, 4, 4, 5, Mātrās in the second ; of 5, 5, 2 Mātrās in the third ; and of 4, 5, 4, 4, Mātrās in the fourth, where however, the third Caturmātra must be of the JAGAṆA type (ISI) and the fourth must consist of 2 long letters ; cf. H. p. 37a|17, SB. VI. 161 ; H. p. 43a|11 ; H. p. 37b|2, SB. VIII. 1 ; and H. p. 36a|4 respectively. The only Catuspadi with 18 Mātrās in its line is the Vibhrama ; it is really a Varṇa Vṛtta (TA, RA, YA, IS), but according to Hemacandra, p. 35b|18, it was used vastly in the Aṇbhramśa language. Dardura (H.p. 35b|14), Āmoda (H.p. 35b|16). Rāsāvalaya (H. p. 37a|9, KD. II. 25) also called Catuspadi or Vastuka, and Rāsaka I (H.p. 35a|19, SB. VIII. 50) contain 21 Mātrās in each of their four lines. They are divided into groups of 4, 5, 5, 4, 3 (IS) Mātrās in the first case, of 4, 5 (SIS), 4 (ISI), 6 (SSS), 2 (S) Mātrās in the second, of 6, 4, 6, 5, Mātrās in the third case and of 18, 3(III) Mātrās with the Yati after the 14th Mātrā in the last case. Avatamsaka (H. p. 35b|4) and Kunda (H. p. 35b|6) both have lines of 22 Mātrās, but in the former they are made up with 1 Caturmātra, 1 Pañcamātra, 2 Caturmātras of the Jagaṇa (ISI) type and one Pañcamātra of the Yagaṇa (ISS) type ; while in the latter, we have 1 Caturmātra, 2 Pañcamātras followed by a Caturmātra of the Jagaṇa type and 2 long letters at the end. Both Hemacandra, p. 35b|2, and Kavidarpaṇa, II. 23, mention a 2nd variety of the Rāsaka which contains 23 Mātrās in its line, formed by 5 Caturmātras followed by a short and a long letter at the end. In fact, Rāsaka is a common name for all kinds of the Mātrā Vṛttas (Jātis), like the names Galitaka (cf. H. p. 31b|8) and Khañjaka (cf. H. p. 31b|10) ; see H. p. 35b|1ff. Vastuka and Catuspadi seem to be similar common names applied to the Catuspadis in general ; cf. H. p. 37a|4, 11 ; 38b|19 ; VJS. II. 1, etc. The next four metres called Utsāha (H. p. 35a|16-17 ; KD. II. 26), Vastuvadana (H. p. 37a|1 ; KD. II. 25), Karabhaka (H. p. 35b|8) and Indragopa (H. p. 35a|10) contain 24 Mātrās in their lines. Out of the 6 Caturmātras with which the lines Utsāha are formed, 3rd and 5th must be either Jagaṇas or formed with all short letters, while the others must *not* be of the Jagaṇa type. The line of a Vastuvadana is formed with a Ṣaṇmātra at either end and 3 Caturmātras in the middle. The middle one of these three Caturmātras must be either a Jagaṇa or one formed with all short letters. The other two must *not* be Jagaṇas. This Vastuvadana is almost the same as the

Kāvya described at AM. para 17. The line of a Karabhaka is formed with 2 Pañcamātras, 2 Caturmātras, 1 Jagaña and a long letter, while that of the Indragopa is formed with 1 Caturmātra, 2 Pañcamātras, 1 Jagaña and a long letter at the end. Vastuka II (H. p. 36b 19) and Kokila (H. p. 35b 12) have 25 Mātrās in their lines. In the former, they are divided into groups of 4, 4, 3, 3, 4, 4, 3 Mātrās, where the two Trimātras in the middle must have a short letter at their end, i.e., 10th and 11th as also 13th and 14th Mātrās must never be combined into a long letter. In the latter (i.e., in Kokila), they are divided into groups of 4, 5, 5, 4, 3 (IS) Mātrās. Lastly Vidruma (H. p. 35b 18) and Megha (H. p. 35b 20) contain 28 and 29 Mātrās respectively in each of their four lines. The line of the former is made up with 1 Ṣaṇmātra (SSS), 1 Pañcamātrā (SIS), 1 Trimātrā (IS), 2 Pañcamātras of any type and 1 Caturmātra (IIS) at the end. Megha on the other hand, is a pure Varṇa Vṛtta having in its line 1 Ra, followed by 4 Ma Gaṇas. Like the Vibhrama it is generally employed by the Apabhraṁśa poets as Hemacandra tells us.

48. The following Catuspadi metres are treated by Hemacandra and Virahāṅka as the Prakrit ones, but they are extremely similar to those that have been described above and hence I define them here. Thus the Avalambaka, different from the three Avalambakas mentioned by H. p. 31b 20, contains 9 Mātrās in each of its four lines (4, 5; VJS. IV. 68). Raktā, also called Kheṭaka, (SIS, ISI, S; VJS. III. 7, and IV. 76) and Manovatī (4, 5, S; VJS. III. 4) contain 11 Mātrās in their lines. Pragītā (4, 4, SS; VJS. III. 6) and Nārācaka (IS, IS, IS, IS; VJS. IV. 58) contain 12. Khaṇḍa (4, 4, 5 H. p. 31b 16), Saṁgalitā (4, 4, 5; H. p. 30b 1), Padagalitā (4, 4, 5; VJS. IV. 102), Sundarā Galitā (5, 5, 3; H. p. 30b 20), Jyotsnā (5, 5, IS; VJS. III. 3), Upakhaṇḍa (6, 4, 3; H. p. 31b 18) and Uddohaka (KD. II. 17) all contain 13 Mātrās in their lines and are but other names of the Apsarovilasita mentioned above in para 46. Hamsinī (SIS, ISS, IS; VJS. IV. 72), Māninī (SIS, ISI, SS; VJS. III. 8) and Gāṭha (SIS, IIS, SS; VJS. IV. 57) are really Varṇa Vṛttas, though they are defined as the Mātrā Vṛttas with 13 Mātrās in their lines. Khaṇḍitā (6, 4, 4; H. p. 31b 19) is identical with the Gandhodakadhārā defined above in para 46. The other Catuspadis containing 14 Mātrās in a line are —Nirdhyāyikā I (5, 3, 3, 3; H. 33a 2), Kaumudī (5, 5, IIS; VJS. III. 5), Tārā (4, 4, ISI, S; VJS. III. 2), and Sumanā (4, 4, SII or ISI or III. S; VJS. III. 1). Ānandita (4, 4, 4, IS; VJS. IV. 20) with 15 Mātrās is almost identical with the Pāraṇaka mentioned above, though Padminī (4, 4, 5, S; VJS. III. 10) is slightly different from

it. The following 9 metres contain 16 Mātrās in their lines, but they are mostly different from those mentioned above :—Apsarā (5, 5, ISI, S ; VJS. III.9), Candrikā (5, 5, 4, S ; VJS. III. 17), Nandinī (IIS, IIS, IIS, IIS ; VJS. III. 20) also called Chittaka at VJS. IV. 54, Bhittaka (SII, SII, SII, SII ; VJS. IV. 55), Vilāsini (5, 5, ISI, S ; the 2 Pañcamātrās being always Gurvanta ; VJS. IV. 15), Vilāsini II (3, 3, 4, 3, 3 ; H. p. 32a|7), Parinandita (SIS, II, ISI, ISS ; VJS. IV. 19), Bhuṣaṇā (5, 5, 3, 3 ; H. p. 31a|2) and Vibhūṣaṇā (2, ISI, SS, ISI, S ; VJS. IV. 94). Among these, the Nandinī or the Chittaka and Bhittaka are Varṇa Vṛttas known respectively as Toḍaka and Dodhaka. The next group of 7 Catuṣpadis contains 17 Mātrās in their lines :—Vidyut (4, 5, 4, 4 or 4, 4, 4, 5 ; VJS. III. 11), Sarasvatī (4, 5, 5, IS ; VJS. III. 13), Vibhūti (4, ISI, 4, 5 ; VJS. III. 15), Candrakrāntā (4, 5, 4, IIS ; VJS. ; III. 22), Nirvāpitā (4, 4, ISI or IIII, 5 ; VJS. IV. 16), Nirdhyāyikā II (4, 4, 3, 3, 3 ; H. p. 33a|2) and Tilaka (4, 5, ISI, SS ; VJS. IV. 71). Manoramā also called Vijayā (4, 4, 4, ISI, S ; VJS. III. 18, IV. 82), Sumaṅgalā (4, 4, 4, 4, S ; VJS. III. 16 ; H. p. 31b|15) and Nirdhyāyikā III (5, 4, 3, 3, 3 ; H. p. 33a|7) have all of them 18 Mātrās in their lines, while Rativallabha (5, 5, 5, 4 ; H. p. 31b|5), Nirdhyāyikā IV (5, 5, 3, 3, 3 ; H. p. 33a|2), Prabhāvatī (ISI, 4, ISI, 4 IS ; VJS. III. 19) and Vīthī (4, 4, 4, SIS, S ; VJS. IV. 67) have 19. Those that contain 20 Mātrās are Pathyā (4, 4, 4, 5, IS ; VJS. III. 24) also called Śālabhañjikā (VJS. IV. 79), Kṛīḍanaka I (4, 4, 4, SIS or IIIS, IS ; VJS. ; IV. 21), Kṛīḍanaka II (4, 4, 4, 5, 3, with Yati after the 8th ; H. p. 32b|8), Śubhā (2, 4, ISI, 4, ISI, 2 ; VJS. IV. 97), Kumudaka (4, 5, 5, SII, S ; VJS. IV. 62), Bāṇāsikā (4, 4, ISI or IIII, IIS, SS ; VJS. IV. 17), Haṁsī (4, 5, 4, 5, S ; VJS. III. 23), Suprabhā (4, 5, 4, 4, IS ; VJS. III. 14), Bhramarāvalī, also called Śrī (IIS, IIS, IIS, IIS ; IIS ; VJS. III. 21, IV. 61), Taraṅgaka (SII, SII, SII, SII, SS ; VJS. IV. 22), Śubhagalitaka (6, 3, 3, 3, 3, S ; H. p. 30b|3), Hīrāvalī (5, 5, 4, 6 ; H. p. 31b|6), Aravindaka (6, 5, 4, 3, 2 ; H. p. 32b|10), Āvalī (6, ISI or IIII, 4, ISI or IIII, 2 ; H. p. 32a|3) and Madanāvatāra (5, 5, 5, 5 ; H. p. 33b|2, cf. also AM. 28). The next group of 7 metres, i.e., Saumyā, also called Ramaṇīyaka or Saṁpiṇḍitā Galitā and which is almost identical with the Galitaka of KD. II. 23 and H. p. 30a|11 (5, 5, 4, 4, IS ; VJS. III. 27, IV. 26, IV. 89), Upagalitaka (2, ISI or IIII, 4, 4, 4, 3 ; H. p. 30a|14), Antarā Galitaka (which is a Galitaka with the 1st or 2nd and the 4th Padas rhymed ; H. p. 30a|16-17), Mañjari (3, 3, 4, 4, 4, 3 ; H. p. 32a|9) and the 3 varieties of the second Taraṅgaka obtained by substituting a 3 for the last 4, in Sama-

narkuṭaka, Narkuṭaka and Māgadhanarkuṭī. for which see below (H. p. 32a|18)) contain 21 Mātrās in a line. The following 14 metres contain 22 Mātrās in their lines :—Aśvākrāntā (SII, SII, SII, SII, S ; VJS. III. 32-33), Vanarāji (4, 5, 5, ISI, SS ; VJS. III. 37), Ratnamālā (4, 5, 5, 4, IIS ; VJS. III. 39), Lalitā (4, 4, 4, 4, 4, S ; VJS. IV. 60), Kumudinī (4, 4, 4, ISI, 4, S ; VJS. IV. 98), Antullaka (4, ISI, 4, 4, 4, S ; VJS. ; IV. 83), Lambitā of two kinds (2, 4, ISI, 4, ISI, 4 ; VJS. IV. 96 and 2, 4, 4, 4, 4, 4, where the 3rd and the 5th Caturmātras must not be of the ISI type—this is just the opposite of VJS.—H. p. 31a|15), Narkuṭaka of two kinds (4, 5, 5, 4, SS ; VJS. ; IV. 25, where the 2nd and the 3rd Pañcamātras must always have a long letter at the end, and 6, ISI or IIII, 4, 2, S. IIS ; H. p. 32b|14), Samanarkuṭaka (6, ISI, IIS, IIS, IIS ; H. p. 32b|15), Māgadhanarkuṭī (6, ISI, or IIII, 4, 2, SSS ; H. p. 32b|11), Helā also called Vilambitā when possessed of a Yamaka, (6, 4, 4, 4, 4, where the 2nd and the 4th Caturmātras must either be ISI or IIII ; H. p. 31a|7, 32a|1). The Catuṣpadis which contain 23 Mātrās in their lines are Vigalitā (5, 5, 4, 4, 5 ; H. p. 30a|19) also called Śyāmā when its last Pañcamātra is of the ISS type (VJS. III. 28), Mahātoṇaka (5, 4, 5, 4, 5 ; H. p. 31b|13), Khañjaka (3, 3, 4, 4, 4, 3, S ; KD. II. 23 ; H. p. 31b|11) and the 3 Pavanoddhutas obtained by adding a long letter at the end of the 3 Taraṅgakas with 21 Mātrās in their lines mentioned above (H. p. 32b|20). The next five. i.e., Lalitā (4, 4, 5, 4, 5, 2 ; H. p. 31a|10 or 4, 4, SIS, 4, SIS, S ; VJS. IV. 93), Drutā (4, 4, ISI, 4, ISI, 4 ; VJS. III. 36), Lakṣmī (4, 5, 5, 5, ISS ; VJS. III. 30), Candralekhā (6, 4, 4, 4, 4, 2 ; KD. II. 24, H. p. 32b|6), and Śālabhañjikā II (3, 3, 4, 4, 4, 3, 3 ; H. p. 32a|11) contain 24 Mātrās in their lines, while Saṁgalitaka (4, 5, 5, 4, 4, 3 ; H. p. 30b|5) almost the same as Nalinī (4, 5, 5, ISI, 4, IS ; VJS. IV. 99), Vicchitti (5, 4, 5, 4, 5, 2 ; H. p. 30b|16, different from the Dvipadī of that name in para 38), Kusumitā (4, 3, 3, 4, 4, 4, 3 ; H. p. 32a|13), Madhukarī (5, 5, 5, 5, 5 ; H. p. 33b|2), Medhā (4, 4, 4, 4, 4, 5, VJS. III. 31), and Adhikākṣarā (4, 4, 4, 4, 4, 5, where the 2nd and the 4th Caturmātras must not be ISI ; H. p. 33a|8 and the 3rd must be ISI or IIII, with the Yati after the 12th Mātrā ; VJS. IV. 24) have all of them lines of 25 Mātrās. Mugdhikā and Citralekhā have lines of 26 Mātrās ; in the former they are made with groups of 4, 4, 4, 5, 4, 5, where the 2nd group must not be ISI (H. p. 33a|11) ; in the latter, with groups of 5, 4, 4, 4, 4, 5, where the 2nd and the 4th groups must not be ISI (H. p. 33a|13). These two metres are but the varieties of the Adhikākṣarā, obtained by the substitution of a Pañcamātra for a Caturmātra in the 4th and the 1st places respec-

tively. The 3 Catuṣpadis with 27 Mātrās in their lines are Kāmalekhā (6, 4, 4, 4, 4, 3, S ; H. p. 32b|4), Mallikā (5, 5, 4, 4, 4, 5, where the 4th Caturmātra must not be ISI ; H. p. 33a|15) and Mālatī (4, 4, 4, 4, 4, 5, S ; VJS. III. 35); while those that contain 28 Mātrās are Racitā (4, 5, 5, 4, 4, ISI or IIII, S ; VJS. III. 25), Racitā II (6, IIII, 4, 4, 4, 4, S, with the Yati after the 7th Mātrā ; H. p. 32a|19), Koddumbhaka (SS or SII, SIS, 5, IIS, IIS, ISI, S ; VJS. IV. 53), Dipikā (5, 5, 4, 5, 4, 5 ; H. p. 33a|17) and Dvipadī (6, 4, 4, 4, 4, 4, S, where the 1st and the last Caturmātras must be either ISI or IIII according to KD. II. 24 and H. p. 32a|15 ; this condition however is not laid down by CK. 35 or PP. I. 152, see AM. para 15). No Catuṣpadī with 29 Mātrās in a line is known. The following contain 30 Mātrās in their lines :—Sāmudgaka (4, 5, 5, ISI, 4, ISI, SS ; VJS. IV. 56), also known as the Udgatā Galitaka when possessed of a Yamaka (VJS. IV. 52, 95), Saṅgatā (7 SII, S ; VJS. III. 34), Varṇāsthā (4, 5, 5, IIS, 4, 4, IIS ; VJS. III. 38), Navakokila (with 6 Pañcamātras ; H.p. 33b|6), Āranāla (which is but a Dvipadī with a long letter added at the end of each line ; H. p. 32b|2) and Ugra Galitaka (6, 4, 4, 4, 4, 4, S, where the Caturmātras in the even places must either be ISI or IIII and those in the odd places must not be ISI ; H. p. 30b|18). The lines of a Mālā Galitaka have 33 Mātrās divided into groups of 4, 5, 4, 4, 5, 4, 4, IS (H. p. 31a|4) ; while those of a Khaṇḍodgata (4, 5, 4, 4, 4, 4, 4, 5 ; the 1st Caturmātra being either IIS or SS ; H. p. 31a|9) have 34. Prasṛtā (4, 5, 5, 4, 4, 4, 4, 5 ; H. p. 31a|12) and Kāmalilā (made with 7 Pañcamātras in a line ; H. p. 33b|8) have lines of 35 Mātrās. Mugdhalitā (6, plus 8 Pañcamātras, each of which must have a long letter at the end ; H. p. 30b|14), Sutārā (made with 8 Pañcamātras in a line ; H. p. 33b|9), Vasantotsava (containing 9 Pañcamātras in a line ; H. p. 33b|12) and Mālāgalitaka (6, plus 10 Caturmātras of which those in the even places must either be ISI or IIII, while those in the odd ones must never be ISI ; H. p. 30b|10) have respectively lines of 38, 40, 45, and 46 Mātrās in them.

✓ 49. The Ardhasama Catuṣpadis or the Antarasama Catuṣpadis as they are properly called by Svayambhū and Hemacandra also play an important rôle in Apabhraṁśa poetry. They are however generally employed for Lyrics and Dhrupadas. The peculiarity of these Catuṣpadis is that, though the 1st and the 3rd pādas are equal and similar, yet they are not rhymed and on that account, they have often the look of a Dvipadī. It is probably for this reason, that the Apabhraṁśa metricians do not usually mention the Dvipadis of medium length ; see above para 37. They define on the one hand, the shorter Dvipadis containing from 4 to 12 Mātrās in their lines, and then on the other, the longer ones having from 27 to 44 Mātrās in a line.

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They indeed theoretically admit the possibility of the Dvipadis of intermediate length, but the actual practice of the bards seems to treat such ones as Antarasama Catuṣpadis. Thus for example, a Dvipadi containing 24 Mātrās in its line, may actually be considered as an Antarasama Catuṣpadi, having 7 & 17 or 8 & 16, or 9 & 15, or 10 & 14, or 11 & 13, (or the reverse of this)—Mātrās in its odd and even lines respectively. It is evident that for avoiding a possible confusion between a Dvipadi and a Catuṣpadi, the respective lengths of each have been restricted in practice ; it is laid down by Hemacandra p. 38a| 9ff, that the odd lines of the Antarasama Catuṣpadis must contain from 7 to 16 Mātrās in them, while the even ones must have from 8 to 17 only. See also KD. II 29. com. (p. 40) and SB. VI. 1ff. This means that the two lines of each half of the Antarasama Catuṣpadis may contain from 15 to 33 Mātrās in them together. Even this leaves some possibility of a confusion between a Dvipadi with 27 Mātrās in a line and a Catuṣpadi whose halves contain as many Mātrās in them. The same also applies to Dvipadis with 28 to 33 Mātrās ; for we have seen above that such Dvipadis were quite common and in vogue along with the Antarasama Catuṣpadis whose halves contained from 28 to 33 Mātrās. This, however, seems to have been somehow avoided by indicating that the pause at a particular place did or did not amount to the end of a Pāda. Thus e. g. a sentence or a word is either completed at the pause or is made to run after it into the next portion of the line, so also a rhyme is or is not introduced at that place, according as a separate line is or is not intended. The fact is well illustrated by the metre called Ghattā containing 31 lines in each of its two halves. It is regarded as a Dvipadi by Piṅgala, I. 99, a Catuṣpadi by Ratnaśekhara, Chandaḥkośa, v. 43 and a Ṣaṭpadi by the author of the Kavidarpaṇa, II. 29-31. See also AM. para 24 and Hemacandra, p. 43a|14ff.

50. The Antarasama Catuṣpadis are said to be 110 in number, according as they contain from 7 to 16 Mātrās in their odd lines and from 8 to 17 Mātrās in the even ones or vice versa. No special Mātrā Gaṇas are prescribed for their formation and every one of these is given a separate name. That these names are based on a pretty old tradition is evident from the fact that though H. and SB. at times differ from each other, they normally give the same names. Both Hemacandra and Svayambhū must have borrowed them from the older metrists, whose existence cannot be doubted ; see AM. 30 and Svayambhūchandas, JBBRAS. 1935, p. 27. The existence of so many Dvipadis, Catuṣpadis and Ṣaṭpadis is of course quite in keeping with the characteristic freedom enjoyed by the Apabhraṁśa bards, but it does not necessarily mean that all of them were actually used

by them. They must have used only a few ; but they postulated the existence of the rest partly to exalt into a regular metre what they composed through negligence or inattention, and partly to complete and systematise the theory. The kind of Gīti called Vicitrā (cf. above para 45) is a most eloquent illustration of what is said above. The commentator of the Kavidarpaṇa does indeed say on KD. II. 31, that only a few of the Dvipadis and the Catuṣpadis are actually employed by the poets in their compositions. The Kavidarpaṇa being intended to be a practical guide to the poet, mentions only 3 Dvipadis, namely the 2 Ullālas and the Mauktikadāma. Similarly he mentions only 9 Antarasamā Catuṣpadis including the Dohaka and its five derivatives. At AM. para 23, we have noticed the Dohā and four of its derivatives namely the Cūlikā, the Upacūlikā, the Udgāthaka or Saṁdohaka, and the Soraṭṭha. The others are :—(1) Avadhohaka, which is merely an inverted Dohā with the 2nd and the 4th lines rhymed. This distinguishes it from the Soraṭṭha where we have also the 1st and the 3rd lines rhymed ; (2) Upadhohaka with 12 and 11 Mātrās in the odd and even lines respectively ; (3-4) Uddohaka and Cūḍāladohaka, which have 13 and 13, and 13 and 16 Mātrās in their odd and even lines respectively. The Uddohaka is of course a Sarvasama Catuṣpadi, similar to the Apsarovilasita (see para 46 above), but its lines are formed without any reference to the Mātrā Gaṇas. KD. II. 15 mentions a convention in connection with the Dohaka alone (and not its varieties) that the end of its even lines is always formed by a long letter followed by a short one. The other Catuṣpadis mentioned by KD. are Rāsa with 7 and 13, Pañcānanalalitā with 10 and 12, and Malayamāruta with 9 and 10 Mātrās in their odd and even lines respectively. In addition to the 110 Catuṣpadis, Hemacandra mentions a few more :—They are Mukhagalitā with 7 and 25 (p. 30b|8), Rāsa with 7 and 13 (p. 36a|7), Guṇadhavala with 14 and 16, (p. 37b|16), Bhramaradhavala with 13 and 10 (p. 37b|18), and Amaradhavala with 13 and 14 Mātrās in their odd and even lines respectively (p. 37b|20). Virahāṅka in the Vṛttajāṭisamuccaya mentions 16 Antarasama Catuṣpadis, of which the following 7 contain 14 and 16 Mātrās respectively, in their odd and even lines :—(1) Vaitāliya (VJS. IV. 48), in which the last 8 Mātrās of every line must be represented by SISIS ; (2) Māgadhiḱā (VJS. IV. 28) which is the same as the Vaitāliya but only composed in the Māgadhi language ; (3) Ācālita where the last 8 Mātrās are represented by SIISS (VJS. IV. 50) ; (4) Bindutilaka (VJS. IV. 66), whose odd lines are formed by 3 Caturmātras of any kind, followed by a long letter, while the even ones are made with 2 Caturmātras, 1 Pañcamātra and a short and long letter, i.e., IS at the

end ; (5) Viṣamagalitā (VJS. IV. 104), whose odd lines are formed with 3 Caturmātras of which the middle one must be ISI, and a long letter at the end and the even ones with 1 Caturmātra, 1 Pañcamātra and ISSS at the end ; (6) Sārasikā (VJS. IV. 50), whose odd lines contain 3 Sagaṇas (IIS) and a long letter, while the even ones have 3 Bhagaṇas (SII) followed by 2 long letters ; (7) Prasannā (VJS. III. 52) where 3 Bhagaṇas (SII) and one long letter are employed in the odd lines, and 4 Sagaṇas (ISS) in the even ones. The remaining 9 Antarasamas mentioned by Virahāṅka are (1) Aupacchandasika (VJS. IV. 49) which is nothing but the Vaitāliya with a long letter added at the end of each Pāda ; (2) Khañjaka (VJS. IV. 18) with 9 and 11 ; (3) Candrodyotaka (VJS. IV. 84) with 12 and 14 ; (4) Vipulā (VJS. III. 47) with 9 (IISISS) and 13 (4, IIS, ISS) ; (5) Sumukhī (VJS. III. 49) with 10 (4,4,S) and 13 (4,4, ISS) ; (6) Bhāminī (VJS. III. 51) with 12 (IIS, IIS, IIS) and 14 (SII, SII, SII, S) ; (7) Nandā (VJS. III. 53) with 13 (4, 5, 4) and 15 (4, 4, ISI, IS) ; (8) Śvetā (VJS. III. 54) with 12 (4, 5, IS) and 14 (4, 4, ISI, S) ; (9) Dhavalā (VJS. III. 48) with 10 (4, ISI, S) and 12 (4, 5, IS) Mātrās in the odd and even lines. One more metre namely the Udgītaka (VJS. IV. 80) perhaps deserves to be mentioned here ; it is a Sarvasama Catuṣpadi in respect of the Mātrās, but an Antarasama in point of the Mātrāṇas. Thus the 21 Mātrās in its odd lines are made up by 4 Caturmātras and 1 Pañcamātra of the Ragaṇa (SIS) type at the end, while the 21 Mātrās in the even lines are made up by 4, 5, 5, IIS, IS. The five Chaḍḍnikās of the Antarasama type mentioned by Svayambhū, VIII, 8-14, have nothing peculiar about them and can be safely included among the corresponding metres in the midst of the 110 Antarasamas mentioned by him.

51. The only metre with 5 lines namely the Mātrā is fully discussed at AM. para 28. Among the metres with six lines—none of which, by the bye, are Sarvasama—Ghattā treated at AM. para 24 is the most important one. Next to it is the Kīrtidhavalā (H. p. 37b|13, KD. II. 32). Its halves contain 3 lines each, made respectively with 14 (6, 6, 2), 8 (4, 4), and 16 or 17 (6, 6, 4 or 5) Mātrās. The other metres with six lines are the 8 Ṣaṭpada-jāti, 8 Upajāti, and the 8 Avajāti (H. p. 38b|11-18 ; SB. V. 2-10 ; KD. Com. on II. 31). The 3rd and the 6th lines of all these are equal and contain from 10 to 17 Mātrās in them. The remaining lines of the Ṣaṭpada-jāti have all of them 7 Mātrās in them ; those of the Upajāti have 8 and those of the Avajāti have 9 only. Śrīdhavalā (H. p. 37b|6 ; KD. II. 34) and Yaśodhavalā (H. p. 37b|8) are the only two metres which contain 8 lines in them. These are divided into two equal halves. The odd lines in the Śrīdhavalā contain 10 (4, 4, 2) Mātrās,

9
50 15 50
calculated
6 lines:
is the only

while the even ones have only 8 (4, 4). On the other hand, the 1st and the 3rd lines in the Yaśodhavalā contain 14 Mātrās ; the 2nd and the 4th have 12 ; the 5th and the 7th contain only 11, while the 6th and the 8th have 10.

52. As a rule, Apabhraṃśa poetry does not know Sarva-viṣama metres. The solitary Catuspada mentioned by Virahāṅka, (VJS. IV. 69) should however be noted. In the first line of this metre we get 2 Ragaṇas (SIS), followed by 2 long letters ; in the 2nd, 8 short letters followed by a long one ; in the 3rd and the 4th, 1 Pañcamātra and a Ragana (SIS). Under this head, we might perhaps also discuss the 7 very freely handled Dvipadis of 4 lines each, defined by Virahāṅka at VJS. III. 40-46. Virahāṅka calls them Gaṇasma Dvipadis. The lines of these contain the same number of the Mātrā-ṇas, but these may either be the Caturmātras or the Pañcamātras. These 7 are :—Citrā with 25 or 26 Mātrās (2, 4, ISI or IIII, 4 or 5, 4, 5, S) ; Siddhi with 15 to 18 (4 or 5, 4 or 5, 4 or 5, IS) ; Bhadrā with 26 or 27 (4 or 5, 4, 5, 4, 4, 5-the 2nd and the 4th Caturmātras being ISI) ; Gāndhārī with 17 to 19 (4 or 5, 4 or 5, ISI or IIII, 5) ; Mālinī with 30 to 37 (seven 4 or 5, S) ; Kadrū with 13 or 14 (4 or 5, 4, 5) ; and Lalitā with 24 or 25 Mātrās (4 or 5, 4, 5, 4, 5, S) in each of their lines.

53. We have noticed 7 strophic metres at AM. para 29. These have received distinct individual names for themselves from the Apabhraṃśa poets. A few more of the same type are described by the Kavidarpaṇa. Thus a strophe formed with a Mātrā and an Ullāla is called a Fulla (KD. II. 33), and the one formed with a Dohā and a Saṃdohaka is called a Taralā (KD. II. 34). Both these appear to be peculiarly Apabhraṃśa Strophes as the component metres show. Dvipadikhaṇḍa formed with 2 Khaṇḍas or Avalambakas (cf. H. p. 31b|16-20) and a Gīti (H. p. 33b|15-16 ; KD. II. 36) is clearly an old Prakrit strophe as the illustration from Śrīharṣa's Ratnāvalī shows. Kavidarpaṇa mentions 4 more strophes formed with two stanzas, which however have not received any specific names for themselves. They are described as Dvibhaṅgīs merely and are said to be formed with a Dvipadī and a Gīti, or a Dohā and a Ghattā, or two Ghattās, or a Vastuvadana and a Dohā (KD. II. 35-37). Kavidarpaṇa also mentions 2 more Tribhaṅgīs in addition to the Dvipadikhaṇḍa. They are formed with a Mātrā, a Dohā, and an Ullāla, or with a Dvipadī, a Khaṇḍa and a Gīti (KD. II. 36-37). Virahāṅka mentions 7 Dvibhaṅgīs and 2 Tribhaṅgīs. All except the Raḍḍā (VJS. IV. 31) contain either a Gāthā or a Gīti in them. This would show that the older Prakrit poets were rather fond of a Gāthā as the Apabhraṃśa poets are of the Dohā in particular. The

Gīti is popular with both. Thus a Mālāsīrṣaka (VJS. IV. 39-40) is made with a Catuspadi containing 45 Mātrās in a line and a Gīti ; Adhikākṣarāsīrṣaka (VJS. IV. 43-45) with an Adhikākṣarā and a Gīti ; Trikalaka (VJS. IV. 43-45) with an Adhikākṣarā, a Nirvāpitā and a Gīti ; Saṅgataka (VJS. IV. 64-65) with a Catuspadi whose lines are made with Bha, Bha, Ma, Sa & Sa Gaṇas and a Gāthā ; Khaḍaha-ḍaka with a Bhramarāvalī and a Gāthā (VJS. IV. 74-75); Tala with a Gāthā and a Trikalaka (VJS. IV. 80); Tālavṛnta (VJS. IV. 80) with a Gāthā, a Trikalaka and a Gāthā ; and Sopānaka (VJS. IV. 77-78) with an Aśvākrāntā and a Gāthā. Raddā is already discussed at AM. para 29. Hemacandra puts all such strophes under the general heading Śīrṣaka, and mentions a few such combinations as those of a Dvipadī and a Gīti, a Vastuvadana and an Ullāla, a Rāsāvalaya and an Ullāla, a Vadana and an Ullāla and says at the end, that these are all called Ṣaṭpada or Sārdhacchandās by the bards of Magadha (H. p. 33b|15 to 34b|9). Among the Tribhaṅgīs, he mentions and illustrates a strophe made with a Dvipadī, an Avalambaka and a Gīti and yet another which is made with 2 Avalambakas and a Gīti. The latter is the Dvipadīkhaṇḍa mentioned above. Svayambhū does not discuss any strophes whatsoever. This is really very strange.

✓ 54. We have now seen that the field of the Mātrāvṛttas is very unrestricted and the Apabhramśa poets enjoyed perfect freedom in the matter of their choice and employment. The three main divisions of them are not maintained mutually very exclusive. The only thing that can help in this connection is the Yati and the Yamaka. The difficulty to decide whether it is a Dvipadī or a Catuspadi or a Ṣaṭpada is particularly great in the case of metres having lines containing 24 Mātrās or more. Thus for example, a line of 30 Mātrās is actually divisible into two containing 16 and 14 Mātrās or even into three containing 7, 7, 16 or 8, 8, 14 or 9, 9, 12 Mātrās respectively. The practice of the Apabhramśa metricians is unfortunately not a safe guide in this respect. They do not often divide a line into two in spite of the existence of a definite and regular Yati accompanied by the Yamaka in the middle of it. This does not seem to be right especially in the case of longer lines. See AM. para 26, where I have discussed a few metres which I have called Dvādaśapadis. I may have perhaps gone too far, but the principle of dividing a line into two or more, whenever such a division is indicated by the presence of a definite and regular Yati, accompanied or not accompanied by the Yamaka, is certainly a sound one, and cannot be objected to. Roughly, I would distinguish between the Dvipadis, Catuspadis and Ṣaṭpadis in the following way :—(1) A line containing from 4 to 14 Mātrās should generally be considered as one indivisible unit whe-

ther of a Dvipadi, or of a Catuṣpadi. (2) A line containing from 15 to 23 Mātrās in the case of metres of two lines should be split into two unequal ones, if the Yati is noticeable anywhere after the 7th Mātrā ; but it should not be so split up if the Yati is not regular or when the same Yati is not observed in both the lines. The only exception to this rule is the Vicchitti (VJS. IV. 91), whose lines should have been split up according to this scheme. (3) A line containing from 24 to 33 Mātrās should be split up (a) into *two* when the Yati is definitely marked after any odd Mātrā between the 7th and the 17th ; for we know that the Dvipadis do not as a rule, have their initial Yati after an odd Mātrā ; the exception to this being the two Ullālas where the Yati occurs after the 15th Mātrā in a line of 28 Mātrās ; (b) it should be split up into three lines when the Yati is observed twice after every 7th, 8th or 9th Mātrā, and whether it is accompanied by the Yamaka or not. (4) A line containing more than 34 Mātrās (a) should be split up into three small ones if the Yati is observed twice and is also accompanied by the Yamaka ; (b) but it should not be split up when the Yati is not very pronounced, or if only a single Yati is observed, or if it is not accompanied by the Yamaka. These rules cannot indeed be regarded as absolute ; they are merely deduced from the general practice of the Apabhramśa poets and meticians.

55. The following two peculiarities of the Apabhramśa metres deserve to be noted. The first of them is the appendage of the terms Dhavala and Maṅgala to the names of these metres. When a particular metre is employed to praise or favourably describe a hero (Dhavalā) in the popular language i.e. the Apabhramśa, it gets the appendage Dhavala attached to it. Thus an Utsāha metre when thus employed will be called Utsāha-dhavala, a Dohā will be Dohā-dhavala and so on. When on the other hand, the same metres are employed in describing some auspicious occasion, they will get the appendage of the name Maṅgala attached to them at the end. Thus we may have an Utsāha-maṅgala, a Dohā-maṅgala and so on. See Hemacandra, p. 38a|2-8 and SB. IV. 41. In this connection, I desire to draw the attention of my reader to the very curious statement made by Hemacandra on p. 37b|5. After defining Dhavala as a metre of 4, 6 or 8 lines, he remarks that the examples of the various kinds of Dhavalas may be found in the 'sayings of Sātavāhana' (Dhavalāni Sātavāhanoktiṣu draṣṭavyāni). This is also what Svayambhū, VIII. 33, says. Now what are these sayings ? The Gāthāsaptāśatī is surely not intended as the Gāthā is not considered as a Catuṣpadi by Hemacandra (cf. p. 26b|17). This is also the opinion of the Kavidarpaṇa and its commentator (Dalagrahaṇāt asyām na pādav-

yavasthā—com. on KD. II. 4). I have already shown at JBBRAS. 1935, p. 26, that in or about the 10th century A.D., a collection of stanzas in various metres attributed to Hāla seems to have been known to Svayambhū. Does Hemacandra refer to this same collection of Hāla's poems? The second important peculiarity of Apabhramśa poetry is that when the poets actually compose their Kaḍavakas, they use any one of the above discussed Catuṣpadi Mātrāvṛttas—or even any one of the Catuṣpadi Varnāvṛttas, but they do not treat them as Catuṣpadis. They form their Kaḍavakas with any number of rhyming couplets, and not with the quartets as may be expected, of lines composed in these metres. Thus the Pazatikā or the Bhujāṅgaprayāta may be a Catuṣpadi metre in theory, but in actual practice, the poet treats it as merely a Dvipadi, since he uses any number of couplets in these metres for a Kaḍavaka and not necessarily a number which is divisible by 4, as would be the case if they were treated as Catuṣpadis. This practice of treating halves of Catuṣpadis as independent metrical units appears to be very common among the Apabhramśa poets. It is also equally applied to the Ardhasama Catuṣpadis and the Ṣaṭpadis. Halves of these are treated as independent metrical units or even as independent metres. The Dhruva Padas or the Sthāyīs of the Padyas in the different vernaculars are undoubtedly to be traced to the similar halves of the Ardhasama Catuṣpadis in the Apabhramśa language. Halves of Ṣaṭpadis have also been regarded as independent units in the Apabhramśa Kaḍavakas. In those Ṣaṭpadis again, where the 3rd and the 6th lines are considerably long, there appears to be a growing tendency to split these lines into 2 shorter ones, the first being equal to the earlier lines and also rhyming with them. The second part of the line thus split up of course remains very short and the whole half with the new four short lines assumes the appearance of a stanza with 3 and $\frac{1}{2}$ lines. Four such halves are put together to form a metre called the Tribhaṅgī; cf. PP. I. 194 and AM. para 26. Naturally, such halves of a Ṣaṭpadi which are actually divisible into three or four shorter lines are of various kinds; cf. AM. para 26. But the most popular amongst them seems to be the one which favours its division into four short lines containing respectively 8, 8, 8, and 6 Mātrās. Generally, the 2nd and the 3rd of these shorter lines are rhymed, but sometimes even the 1st contains the same rhyme as the others. Two such halves form what is known as Caubolā (PP. I. 131; AM. para 24) according to Piṅgala, but which is considered as one of the 8 Upajātis only, by Hemacandra, p. 386/14 and Svayambhū, V. 6. Couplets of such halves again seem to have been largely used for songs composed to accompany the Rāsa or the Garyā dance or even the

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8. 8. 14
8. 6.
4. 4.

1. 2. 3. 4. 5. 6. 7. 8. 9. 10. 11. 12. 13. 14. 15. 16. 17. 18. 19. 20. 21. 22. 23. 24. 25. 26. 27. 28. 29. 30. 31. 32. 33. 34. 35. 36. 37. 38. 39. 40. 41. 42. 43. 44. 45. 46. 47. 48. 49. 50. 51. 52. 53. 54. 55. 56. 57. 58. 59. 60. 61. 62. 63. 64. 65. 66. 67. 68. 69. 70. 71. 72. 73. 74. 75. 76. 77. 78. 79. 80. 81. 82. 83. 84. 85. 86. 87. 88. 89. 90. 91. 92. 93. 94. 95. 96. 97. 98. 99. 100.

devotional dances called the Bhajanas. The famous Marathi Tipari song, i.e., Eka ṭiparisa ghe, dusarisa mār ge, tisari gheunī, chavathī de &c, is composed with such halves. It is indeed out of this half that the Marathi metres Ovī and Abhaṅga have developed as I have shown elsewhere. All these are sung in the Dhumāli Tāla of 8 Mātrās.

56. We shall now take a brief survey of the facts which we have been able to gather during this rather long discussion of the Apabhramśa metres. In the first article, we discussed the curious name Ullāla with reference to its use and meaning (paras 11-12) and found out how we should distinguish between the pure and mixed Catuṣpadis on metrical grounds. In the pure Catuṣpadis, there do not exist any restrictions regarding the employment of short and long letters at particular places, while in the mixed ones such restrictions, mostly sanctioned by the practice of the bards, do exist. The former are pure Mātrā Vṛttas while the latter are not (13-17). We also saw that in the pure Mātrā Vṛttas, Mātrā Gaṇas are enjoined and that these Mātrā Gaṇas have to be kept separate and independent of each other by avoiding the use of a long letter at the junction of any two Mātrā Gaṇas (13). More important however, is the discovery that the Mātrā Vṛttas in general are also bound by the consideration of the Tāla or the regularly kept time, and that there exist with reference to them also the Tāla Gaṇas as distinct from the Mātrā Gaṇas. These Tāla Gaṇas too like the Mātrā Gaṇas have to be kept independent and separate (18-20). The very striking mixture of the Dohā and the Gāthā revealed in the metres called Verālu and Cūḍamaṇi as also the name Soratṭha given to the inverted Dohā are next discussed (22-23). The composition, use and the Tāla of the Ghattā Ṣaṭpadi are given in paras 24 and 25, while the strange features of the 9 metres which I have chosen to describe as the Dvādaśapadis are described in para 26. The strophic metres are found to be an important peculiarity of Apabhramśa poetry (27-29) and it is found that Mātrā, Ullāla and Dohā, which are pure Apabhramśa metres, play an important rôle in these strophes (28). At the end of the first article, we have discussed in full detail the question of the authorship of Ratnaśekhara's Chandaḥkośa and its close relationship with the Prākṛta Paṇḍalam. Our conclusions in this respect are that the Chandaḥkośa consists of two parts, namely vv. 5-50 and vv. 1-4 with 55-74, of which the first chiefly consists of quotations from earlier Apabhramśa metricians prominent among whom are Arjuna and Gosala, while the second part was composed by Ratnaśekhara himself. Piṅgala too, borrows like Ratnaśekhara, but passes off the older stanzas as his own by substituting his own name for the older ones.

57. In the present article, we have discussed the remaining

Apabhraṁśa metres, not leaving also those which are described as the Prakrit metres by Hemacandra. In paras 41-43, we have discussed the facts about the nature of the composition of a Dvipadi and the use of the name Dvipadi. Similarly, in para 44, the origin and development of the Gāthā metre and the invention of the Mātrā unit are discussed at full length, while in para 46 the great popularity of the Catuṣpadi containing 16 Mātrās in a line is assumed on account of a very large number of variations of it that are employed by the Apabhraṁśa poets. In para 47, the names Rāsaka, Galitaka, Khañjaka, Vastuka and Catuṣpadī are shown to have been used commonly for any metre of four lines. In para 49, the relationship between the Antarasama Catuṣpadi and the Dvipadi is explained. A few more strophic metres are defined in para 53 while the general principles underlying the division of metres into Dvipadi, Catuṣpadi and Ṣaṭpadi are deduced in para 54. Lastly in para 55, the two peculiarities of Apabhraṁśa poetry are noticed : they are the use of the terms Dhavala and Maṅgala, and the employment of the halves of the Catuṣpadis and the Ṣaṭpadis as independent metrical forms. The most important thing that has come out of this investigation of the Apabhraṁśa metres is however the existence of a large number of Apabhraṁśa poets and metricians and the part which the Apabhraṁśa metres have played in the formation of the pure Vernacular metres. I propose to discuss this latter in a separate article on Apabhraṁśa and the Marathi metres.

H. D. VELANKAR.

APPENDIX

SVAYAMBHÜCCHANDAS, CHAPTERS IV TO VIII.

INTRODUCTORY NOTE.

1. The first three chapters of this book are published separately at Journal, JBBRAS., 1935, pp. 18-58, with an introduction dealing with Svayambhū and his work.

2. In the meanwhile, Prof. H. L. Jain of the King Edward College, Amraoti, Berar, has published his article on 'Svayambhū and his two poems in Apabhraṁśa' in the Nagpur University Journal No. 1, December 1935, pp. 70-84. There he has attempted to ascribe the present work, i.e. the Svayambhūchandas to his Svayambhū namely the Poet (on p. 75), but I am not still convinced about this. It is impossible to imagine that Tribhuvana Svayambhū, had he known this work of his father, would not have mentioned it. In our

work on the other hand, there is no trace of any of the poems either of the poet Svayambhū himself or of the Apabhraṃśa poets like Bhadra (author of the Matsyavedha), Caturmukha (author of the Gograhaṇakathā), and an earlier Svayambhū (author of the Jala-kṛīḍā), so respectfully mentioned both by the poet Svayambhū (Paumacariya, Sandhi 14, p. 81) and his son Tribhuvana (Paumacariya, Introduction, pp. 79, 74). The mere title Chandacūdāmaṇi cannot lead us to the conclusion that the poet Svayambhū was also a *metriscian*. I am equally doubtful about the poet Svayambhū being a Grammarian, as is assumed by Prof. Jain on p. 74. The stanza (no. 5 on p. 79) 'tāvaj jiya sacchando &c.' can only mean that before Svayambhū, the Apabhraṃśa poets had altogether neglected rules of grammar of the Apabhraṃśa language, but Svayambhū had not done so and had set an example for the future poets in this manner. This reminds me of the Marathi poet Moropanta, who employed a grammatically pure language, but before whom even educated poets like Vāmana and Rāmadāsa had neglected grammar of the language. The reference from the Ādipurāṇa of Jinasena is undoubtedly mythological and not historical, as Prof. Jain himself half recognizes (p. 75). The authorship of a work on Alankāra which is ascribed to the poet on p. 75 is similarly based on very unsafe grounds. Even as regards the Pañcamīcarita mentioned in 2.5 on p. 80, it seems that it was a poem by Tribhuvana Svayambhū himself and not by his father. I would translate the stanza as follows :—'Tribhuvana Svayambhū has composed the Pañcamīcariyam, not very much liking (acakkhamāṇeṇa) the manner and the story (attha) of it as described by Caturmukha and Svayambhūdeva (possibly the earlier one ; we do not expect such a disparaging statement about his father by T. S. ; or was the earlier Svayambhū called Caturmukha Svayambhū?) ; this is indeed a great wonder.' That this Pañcamīcarita or Siripancamī(carita) was recast or rather recomposed is also clear from 2.8 on p. 81. 'Samāreu' is samāracayatu, 'rearrange' 'properly arrange' and not merely finish or complete as in the case of the Paumcariya and the Harivaṃśa ; cf. E.g., 2.11 p. 81, 3.83, p. 82, 6.100, p. 83 &c. The mention of the Suddhayacariya in 6.99, p. 83 is similarly quite unexpected and rather suspicious. Is it not to be construed as an adjective of 'pommacariyam' along with 'guṇagaṇappaviyam' ? I would rather translate :—'Having made the Pommacariya endowed with a proper end (suddhayacariyam ; or does it refer to other incidents which he added ?) and respected on account of its merits (read guṇagaṇagghaviyam and not -ppaviyam), (I now proceed) to remove the defect of incompleteness of the Harivaṃśa (Harivaṃśa-moha-haraṇe must I think, mean this and nothing else).'

The last line is unintelligible to me. 'Sudhiyadeha' is one who is thoroughly exhausted. Is the Harivaṁśa compared with such a one? A long letter between Sarassa and Sudhiyadeha is obviously missing. The stanza as I understand it, is surely to be ascribed to Tribhuvana Svayambhū and not to the father, and this is very well borne out by its position. It comes after the 99th chapter wherewith the father's work ends and after the usual colophon too.

3. I am thus still inclined to believe that Svayambhū the metrician, is different from Svayambhū the Apabhraṁśa poet. The former was a Jain monk, and probably of the Śvetāmbara sect. This is of course, still a mere inference based upon a few facts which I have mentioned at JBBRAS, 1935, p. 28 and also upon the observation that the Śvetāmbaras generally revere their own metricians and authors and quote from them unless they are compelled to do otherwise. This is true even of the Digambaras.

4. One more point that calls for a remark is regarding the poet Caturmukha as known to the poet Svayambhū and the metrician Svayambhū. The former praises him for his choice of words and for his skill in the employment of various metres. He is also known as the author of a Gograhaṇakathā to the poet (pp. 79, 81, 81). The metrician on the other hand, knows a poem of Caturmukha written on a topic connected with the story of the Rāmāyaṇa ; cf. IV. 2, VI. 71, 83, 86, 112 ; and JBBRAS. 1935, p. 27. It is therefore very difficult to say whether the two Caturmukhas are identical or not. It is indeed quite probable that Caturmukha might have written poems on both the Rāmāyaṇa and the Mahābhārata story, but it is rather strange that the metrician should not have given any instances from the well-known work of the poet Caturmukha. Caturmukha's skill in metres which is alluded to by the poet Svayambhū surely very well agrees with my inference that Caturmukha was a poet-metrician ; cf. JBBRAS. 1935, p. 27.

5. Lastly, a very curious thing about the Prakrit stanza of Kālidāsa, quoted by Svayambhū at II. 18, is brought to my notice, by my friend Prof. Srikantaiya of Mysore. This stanza in its Sanskrit garb is found in Bhāsa's Pañcarātra, I. 19. Can this throw any light on the problem of Bhāsa? I am unable to say anything at present. Similarly a new light is likely to be thrown on the extent and nature of Hāla's Prakrit poetry from the quotation at I. 97, and from the curious statements of both Svayambhū, VIII. 33 and Hemacandra, p. 27b|5 ; see para 55 of the introductory article.

6. As regards the text, I am merely reproducing the original Ms. in many places as I am unable to understand the sense of the stanzas. I am adding a few foot-notes here and there.

श्रीस्वयम्भूछन्दः IV—VIII.

IV.

जो पाउअस्स सारो तस्स मए लक्खलक्खणं सिद्धम् ।
 एताहे अवहंसे साहिज्जन्तं णिसामेह ॥ १ ॥
 इहिआरा बिन्दुजुआ पआवसाणम्मि जह हुवन्ति लहू ।
 तह कथवि छन्दवसा काअव्वा उहुहआरावि ॥ २ ॥
 उआरो बिन्दुजुओ पआवसाणम्मि लहू चउमुहस्स जहा—
 हउं अज्जुण तुम्हए उरण्ण ।
 हुआरो तस्सेअ—
 को महुं जीअन्तहुं णेइ धण्ण ।
 हआरो तस्सेअ—
 णिअणामपआसहं । सुरहं सआसहं ॥
 बिण्णिवि एओ सुद्धा पआवसाणम्मि जह हुवन्ति लहू ।
 आईमज्झन्ते वा वंजणमिस्सा तहचेअ ॥ ३ ॥
 जे ते केवि पुत्तिए देन्ति
 पइं तेहिं करेज्जसु रज्ज ।
 जो सो कोवि सुहउ विढेण्ठ
 णाओ तहो सिरे णिवडउ वज्ज ॥ ४ ॥
 छ्वा उरगा दुवासला तइअपंचमत्ति ।
 कइणो उच्छाहलक्खणं एरिसं भणन्ति ॥ ५ ॥
 उच्छाहो धुत्तस्स—
 समुहे तमहारि वीरसरवम्मिअङ्गवङ्ग
 पहरन्ति सरोसरहसउच्छलिअं उत्तमङ्ग ।
 अत्थल्लिअमण्डलग्गपुणरुत्तदिण्णघाअ
 जे ते मरणेक्कचित्त सुमरन्त पहुपसाअ ॥ ६ ॥
 चोइहपढमतइअ[च]रणे । बारह वीअचउत्थे ॥
 दुवह[अ]लक्खण एत्तल्लउ । होई अवहंससत्थे ॥ ७ ॥
 दुवहउ जहा—
 ✓ अम्मिअकरहदुसीलअउ । णीरिउ किंपि ण खाइ ॥
 कावि मरुत्थलवेल्लिअ । तेहो कारणे विदाइ ॥ ८ ॥

तहा अ माउरदेवस्स—

लद्धउ मित्त भण(म)न्तेण । रअणाअ[र] चन्देण ॥

जो सिज्जन्ते सिज्जइवि । तह भरइ भरन्तेण ॥ ९ ॥

तेरह पढमत्तइअए । बारह बीअचउत्थे ॥

उवदुवहअलक्खणमिणं । होइ अवहंससत्थे ॥ १० ॥

उवदुवहअं धणदेवस्स—

वच्चुरवणसन्तोसिआ । सुहअच्छन्तथलीहिं ॥

दक्खारसुचक्खाविआ । कहिं पाडिअउ थलीहिं ॥ ११ ॥

बारह विसमे चलणे । चोद्दह पुण सेसए होन्ति ।

जाणिज्जुह एरिसअं । अवदुवहस्स लक्खणत्ति ॥ १२ ॥

अवदुवहउ अज्जदेवस्स—

काइं करउं हउं माए । पिउ ण गणइ लग्गी पाए ॥

मण्णु धरन्ते हो जाइ । कढिण उत्तरङ्ग भणाइ ॥ १३ ॥

पंच चलणा सव्व मत्ताए । ति चआरा तत्थ समे ।

पपचदा कमेणावसेसए ॥

ण मुहलन्त समत्तगुरु । अपुरिमाणविसमाण तइअए ॥ १४ ॥

मत्ता छइल्लाण—

मित्तु मक्कडु सत्तु दहवअणु । रअ[णाअ]रु दुप्पगमु ।

सोवि बंधु पाहाणखंडहिं ॥

जह रामहो तह णर[हो] । होई लच्छि ववसाअवन्तहो ॥ १५ ॥

पाए बीअए अहव चउत्थए । पढमं चिअ पआरगणु ।

जीए होइ सा मत्तबालिआ ॥

तइअए तिअलंसगए । णिवडअम्मि किर मत्तमहुअरी ॥ १६ ॥

बीअचलणे मत्तबालिआ गोइन्दस्स—

कमलकुमुअह एक उप्पत्ति । ससि तोवि कुमुआअरह ।

देइ सोक्ख कमलह दिवाअरु ॥

पाविज्जइ अवस फलु । जेण जस्स पासे ठवेइउ ॥ १७ ॥

चउत्थचलणे मत्तबालिआ सुद्धसीलस्स—

पहु सकद्दमु णहु सकोअ । महि सरस सलिल सरस ।

सरव मेह दिसि बहल विज्जुल ॥

पहिअअणमणमोहअरु ॥ सवरि चारु पाउसु विअंभिउ ॥ १८ ॥

9: Found also in Gāthālakṣaṇa, v. 85. See Annals, BORI. 1933, p. 29.

10: See below VI. 113.

12: See below VI. 115.

14: See H. p. 36a/9 ff.

उअहचरणे मत्तबालिआ गोइन्दस्स—

पिउपरोक्खहिं भुजग चमकन्ति । चन्देण उज्झोलअ किउ ।

ठिउ णिअत्ततत्थु जेम जाणिउ ॥

कज्ज णिप्पच्छिम उअह । कज्जआलेँ लोअहिं मुणिज्जइ ॥ १९ ॥

बीअचलणे तइए तिअलंसए मत्तमहुअरी जहा —

रत्ति सोक्खइं देइ मिहुणाण । जइ एम तो बप्पुडा ।

चक्कवाउ किमु तहिं विओइउ ॥

पुव्वकिअउ परिणमइ । केवि कस्स देअउ ण लेअउ ॥ २० ॥

उअहचलणमत्तमहुअरी गोइन्दस्स जहा —

ठामठामहिं घाससत्तट्ठ । रत्तीहिं परिसंठिआ ।

रोमंथणवसचलिअगण्डआ ॥

दीसन्ति धवलुज्जला । जोण्हाणिहाणाइव गोहणा ॥ २१ ॥

तइअपंचमचलणपमुहम्मि । जइ दोवि चआरगणु ।

तो मत्तविलासिणी इमा ॥

अह तिणिण पआरंसा । तं भणति किर मत्तकरिणिं ॥ २२ ॥

मत्तविलासिणी गोइन्दस्स—

एहु विसमउ सुट्ठु आएसु । पाणन्तिउ माणुसहो ।

दिट्ठीविसु सप्पु कालिअउ ॥

कंसुवि मारेइ धुउ । कहिं गम्मउ काइं किज्जउ ॥ २३ ॥

मत्तकरिणी जहा तस्सेअ —

सव्व गोविउ जइवि जोएइ । हरि सुट्ठवि आअरेण ।

देइ दिट्ठि जहिं कहिंवि राही ॥

को सक्कइ संवरेवि । डट्ठणअण णेहें पलोट्टउ ॥ २४ ॥

जावि मिस्सा सव्वरूएहिं । सा भणइ बहुरूआ ।

अन्तअम्मि जइ तीए दुवहओ ॥

सुपसिद्धा णवचलणा । एहु वत्थु रड्ढोवि जाणइ ॥ २५ ॥

बहुरूआ तस्सेअ—

देइ पाली थणह पब्भारें । तोडिम्पिणु णलिणिदलु ।

हरिविओएं सन्तावें तत्ती ॥

फलु अण्णहिं पाविउ । करो दइअ जं किंपि रुच्छइ ॥ २६ ॥

रड्ढा जहा—

जेण जाएं रिउ ण कम्पन्ति । सुअणा विणन्दन्ति णवि ।

दुज्जणावि ण मुअन्ति चिन्तए ॥

तें जाएं कमणु गुणु । वरकुमारिकणहल वंचिउ ॥

किं तणएण जेण जाएण । पअपूरणपुरिसेण ॥

जासु ण कंदरि दरि विवर । भरि उव्वरिउ जसेण ॥ २७ ॥

तहाअ जिणआसस्स—

दुःखु णासइ जिणु णुदा हसइ । वट्ठइ होइ जउ म मइ ।
 कित्तिजअलच्छि दुक्कइ रवि — ॥
 किरणहिं सन्तासिअउ । तिमिर जेम पाउवि विणासइ ॥
 दुग्गइगहणे भमन्ता जहइ जिणण चह(र)ण होन्त जगु ।
 अवलम्बणे वज्जिअउ सअलविणवअं पभन्त इच्छाई ॥

मत्ता संमत्ता ॥ २८ ॥

अह वअणप्पअरणम् ।

छवरा अद्धाइज्ज चआरा । वअणअस्स एरिसआ पाआ ।
 तेण चउत्थेण उववअणअम् । वअणअन्तजमिआ अ मडिल्ला ॥
 मडिल होइ विहिं जमउ णिबइज्जइ । अहवा चउज्ज वि सो समज्जइ ॥ २९ ॥

उववअणअं छइल्लस्स—

जीव तावहिं जाव जलु गङ्गहिं । चन्दणु अगुरु गफेउहिं अङ्गहिं ॥
 घोडा वाहहिं वरअतुरङ्गइ । दारहिं रमहिं जे सुट्ठुवि चंकइ ॥ ३० ॥

मडिल्ला विअट्ठस्स—

थि(घि?)प्पइ कुट्टिज्जइ भट्ठम्भउ । तहिं परिएन्ति जंति भट्ठम्भउ ॥
 तं घरु पाहुणेहिं णिच्चाउलु । एन्तहिं जन्तहिं किउ णिच्चाउलु ॥ ३१ ॥

मडिल्ला चउपअजमिआ अडिल्ला जहा—

अणिउलकज्जलेहिं सादन्तहिं । पाअहिं णेउरेहिं सादन्तहिं ।
 बाहँव लुज्जा जसु गअदन्तहिं । सा सेविज्जइ कह गअदन्तहिं ॥ ३२ ॥
 उच्छाहोच्चिअ अत्थे लग्गा परि पाइमेण बंधेण ।
 जं जं पढन्ति लोए तं तं भण वअणअं सव्वम् ॥ ३३ ॥
 उच्छाहाण अ अत्थम्मि । दुवहअलक्खणअम्मि ।
 एह पहेली सुन्दरिआ । होइ अवहंसम्मि ॥ ३४ ॥
 मुण्णाई अक्खराई णाणाछन्देसु जत्थ बज्जन्ति ।
 हिअएवि वसइ अत्थो हिआलिआ भण्णए एसा ॥ ३५ ॥
 धवलणिहेण अ पुरिसो वणिगज्जइ जेण तेण सा धवला ॥
 धवलोवि होइ तिविहो अट्ठपओ छप्पओ चउप्पाओ ॥ ३६ ॥
 आहुट्ठाइ तइअचलणे । बीअचउत्थे तिण्णि ।
 चगणा पंचमसत्तमए । एककलोणा तिण्णि ॥
 जह बीअचउत्थए । तह छट्ठमए पाए ।
 ता अद्धाइज्जए । धवले अट्ठवए ॥ ३७ ॥
 पढमचउत्थे तिण्णि छआरआ । दो छा पच्चमबीए ॥
 होन्ति दोण्णि छआरआ तस्सि । अवरे चे पे पवरे ॥
 तं सुइसुहजणं जं । तं छप्पअस्स लक्खणअम् ॥ ३८ ॥

33-35 : Unusual names not met with anywhere else.

36 : See H. p. 37b/3 ff.

छचता पढुमतइअए । छचआरा अवरे ।
 संभवन्ति लक्खणं । धवले जइ चउत्थवए ॥ ३९ ॥
 पढमबीअचलणे छवरा । बेणिण चआरा चा पंच ।
 चउ ता वा तइअम्मि चउत्थए । पाए तं मङ्गललच्छन्दं जाण मङ्गलत्थे ॥ ४० ॥
 जं उच्छाहेण होइ उच्छाहमङ्गलं तं । 'उच्छाहलक्खणं जहा—
 छचचा उरदा(गा) दुवासला तइअपंचमत्ति । जं हेलाइविरइअं हेलामङ्गलं तं ।
 'छोचउचा समेसु उरदंसु तत्थ हेला' । वअणमङ्गलअन्ति वअणं ।
 'छवरा अद्धाइज्ज चआरा । वअण[अ]स्स एसिआ पाआ ॥'
 इअ धवलमङ्गलाइं जेहिंचिअ लक्खणेहिं वज्झन्ति ।
 ताइं चिअ णामाइं भणिआइं छन्दवित्तेहिं ॥ ४१ ॥
 पंचंससारहूए बहु[ल]त्थे लक्खलक्खणविसुद्धे ।
 एत्थ सअंभुच्छन्दे उच्छाहाइं परिसमत्ता ॥ ४२ ॥

V.

जं गिज्जइ पुव्वद्धे पुणो पुणो सव्वकव्ववन्धेसु ।
 धुवअत्ति तमिह तिविहं छप्पाअचउप्पअं दुवअम् ॥ १ ॥
 गुहओच्चिअ एकलहू विरामविसअम्मि विसमसंखाए ।
 जमललहू लहुओच्चिअ समसंखासंठिओ होइ ॥ २ ॥
 पढमे परे । चउ पंचमे । सत्तकलाओ जइ
 दस मे(से)सए । तं छन्दए । छप्पअत्ति हुवइ ॥ ३ ॥
 तइअपए । तह छट्टए । एककलुत्तरिअआ ॥
 सत्तारह । अवसाणिआ । छप्पअजाई इमा ॥ ४ ॥

एत्थ चउत्थं जहा—

गअविन्धइं । जसु सिद्धइं । परसमाणु जसु अप्पओ ॥
 पहु एकहो । तइलोकहो । सोज देव परमप्पओ ॥ ५ ॥
 पढमचउत्थे । पञ्चमबीए । जइ अट्टकलाओ होन्ति ॥
 सेसे पाए । छप्पअजाई ॥ उवजाई तं भणन्ति ॥ ६ ॥

जहा—

हिमरुच्चिरकंति । चन्दनमनलति । मित्राण्यपि रिपवन्ति ॥
 वक्रे वेधसि । विकले चेतसि । विपरीतानि भवन्ति ॥ ७ ॥
 पढमचउत्थए । पंचमबीअए । जइ णव मत्ताओ होन्ति ॥
 सेमे पाअए । तंचिअ लक्खणं । अवजाई तं भणन्ति ॥ ८ ॥

40 : Cf. H. p. 38 a/1 ff.

41 : Why are the definitions of Utsāha and Vadana repeated here from IV. 5 and IV. 29 ? Perhaps they are added by a reader.

छा अवजाई जहा—

कहवि सरुहिरइं । दिइइं णहवइं । थणसिहरोपरि सुपउताइं ।
 वेगो वलगहो । मअणतुरंगहो । णं पइ छुइछुइ दुक्खत्ताइं ॥ ९ ॥
 इअ तिण्णिवि जाईओ दहाइसत्तारहावसाणाओ ।
 सत्ताइणवन्ताओ हुवन्ति अइअभेदाओ ॥ १० ॥
 पंचंससारहूए बहुलत्थे लक्खलक्खणविमुद्धे ।
 एत्थ सअंभुच्छन्दे छप्पअजाई परिस मत्ता ॥ ११ ॥

VI.

तत्थ चउप्पअजाई तिपआरा अन्तरद्धसमा ।
 अन्तरसमाए भेए साहिज्जन्ते णिसामेह ॥ १ ॥
 सत्तु विसमे । जइ अइ समे ॥
 लक्खणमिणं । चंपअकुसुमे ॥ २ ॥
 अइहिं विसमा । सत्तहिं समा ।
 भण्णइ एसा । सुमणोपमा ॥ ३ ॥
 णवमत्तअन्ति । विसमइअम् ।
 इह तं पंकअम् । सत्ता जुअम् ॥ ४ ॥
 सत्ता अजुए । णवमत्तं जुए ॥
 लक्खणमिणं । किर सामुद्धए ॥ ५ ॥
 दस विसमे चलणे । सत्तावरे ॥
 अद्धाइच्च(ज)णो । तो कुंजरे ॥ ६ ॥
 सत्त विसमे । दस अवरे चलणे ।
 तं चउपअं । वम्हणंति भणन्ति ॥ ७ ॥
 सत्ता अजुए । एआरह मे(से)सए ॥
 लक्खणमिणं । किर सुहअविलासए ॥ ८ ॥
 विसमे एआरह । सत्तावरे ॥
 तं जाणह लक्खणं । मअणाउरे ॥ ९ ॥
 सत्ता अजुए । बारह वीअचउत्थे ॥
 तं केसरं । होइ अवहंस[स]त्थे ॥ १० ॥
 जहा—विरहग्गिणो । जलइ जलइजलम्मि ॥
 जं आलिगि । अम्मिमतहि माणसंपि ॥ ११ ॥
 बारह पडुमतइअए । सत्तावरे ॥
 होइ भमररिंछोली । किर एरिसी ॥ १२ ॥

3 : This is सुमनोरमा of H.

7 : This is मल्हण of H.

तेरह पढुमतइअए । सेसे गिरी ॥
 सा भणइ चउप्पआ । पङ्कअसिरी ॥ १३ ॥
 सत्ता अजुए । तेरह बीअचउत्थए ॥
 लक्खणमिणं । जाणह रावणहत्थए ॥ १४ ॥
 जहा—पिअविरहिओ । कण्णतालहअमहुअरो ॥
 दुब्भन्तओ । भमइ वणे वणकुंजरो ॥ १५ ॥
 चोद्दह पढुमतइअचलणे । अवरे मुणी ॥
 छन्दअम्मि कोट्ठावणिआ । सा किंकिणी ॥ १६ ॥
 सत्ता अजुए । चोद्दह बीअचरमचलणे ॥
 इणमेरिसे । सीहविअन्तिअत्ति पभणे ॥ १७ ॥
 जहा—वरि घल्लिउं । अप्पउं कक्करमालिहिं ॥
 ण उ कलहउ । लोअह छन्देणालिहिं ॥ १८ ॥
 पण्णारह विसमे तवसिणा । अवसेसए ॥
 कुंकुममलआ इमा भणए । छंदे सआ ॥ १९ ॥
 सत्तासमे । पण्णारह बीअचउत्थए ॥
 इअ छन्दए । मअरन्दिअत्ति सा भणए ॥ २० ॥
 जहा—णिसिआगमे । णिअसहअरिविरहवसंगओ ॥
 धुअवक्खओ । कमलाअरे भमइ रहंगओ ॥ २१ ॥
 सोडह पढुमतइअअपाअए । सत्तन्तरे ॥
 एअं लक्खणं समुद्धिं । ससिसेहरे ॥ २२ ॥
 सत्ता असमे ! सोलह बीअचउत्थे होन्ति ॥
 तं तारिसं । जाणह महुअरविलसिअअन्ति ॥ २३ ॥
 जहा—णवफगुणे । गिरिसिहरोवरि फुल्लपलासु ॥
 को डट्ठु मे । को ण डट्ठु जोअइव हुआसु ॥ २४ ॥
 सत्तारह पढुमतइअअम्मि । सत्तावरे ॥
 तं लक्खणअन्ति चउप्पअम्मि । कदंबसिरे ॥ २५ ॥
 सत्ताजुए । सत्तारह बीअचउत्थे पाए ॥
 तं लक्खणं । इअ चंपअकुसुमार(व)त्तअम्मि ॥ २६ ॥
 जहा—पिअपत्तअं । मित्तअरालिगणसुहपत्तअम् ॥
 किं कमलअं । विसहइ बहुसुहंव गुक्कमलअम् ॥ २७ ॥
 इअ सत्तअले पाए चतपदआरेहिं दुविहभंगिल्ले ॥
 उत्तरचलणविभिण्णे ×× वीसहं लक्खणं एअम् ॥ २८ ॥
 अट्ठहिं विसमा । णवहिं समा तहा ॥
 चउपअलक्खणे । मणिरअणप्पहा ॥ २९ ॥

25 : This is लीलालया of H.

26 : This is चंपककुसुमावर्त of H.

णव मुहतइअए । अट्ट सेसए ॥
 एअं लक्खणं । चन्दहासए ॥ ३० ॥
 विसमे चलणे । अट्ट समेसु दह ॥
 कुंकुमतिलए । लक्खणमणुसरह ॥ ३१ ॥
 दस विसमे चलणे । अट्ट सेसए ॥
 तारागणा इमा । इअ चउपाए ॥ ३२ ॥
 अजुए अट्ट । एआरह परम्मि ॥
 तं लक्खणं । चंपअसेहरम्मि ॥ ३३ ॥
 विसमे एआरह । अट्ट सेसए ॥
 जाणह लक्खणमिणं । कुसुमुच्चाणए ॥ ३४ ॥
 अट्ट विसमे । बारह सेसे पाए ॥
 भण तमिह दढं । कीडणअं चउपाए ॥ ३५ ॥
 जहा—मणगअवरओ । मोहमएण मत्तओ ॥
 रइकरिणिवसो । दुग्गइवारिपत्तओ ॥ ३६ ॥
 बारह पढमतइअए । अट्ट जइ समे ॥
 जाणह लक्खणअं तं । मालइकुसुमे ॥ ३७ ॥
 जइ अट्टोजे । तेरह बीअचउत्थए ॥
 वउलामोओ । एसो अवहंसएत्थ ॥ ३८ ॥
 जहा—चन्दम्मि ठिओ । अवरभीरुवि जहा मओ ॥
 ण हु सूरुओविअ । केसरी मुणिअणामओ ॥ ३९ ॥
 तेरह आइतइअए । अट्ट उत्तरे ॥
 मत्ताओ इह छन्दए । णाअकेसरे ॥ ४० ॥
 अट्टहिं विसमा । बीअचउत्था चोइहहिं ॥
 वम्महतिलओ । स इमे पाआ होन्ति जहिं ॥ ४१ ॥
 जहा—ध(ह)णुमत्त रणे । परिवेडिज्जइ निसिअरहिं ॥
 णं गअणे । बालदिवाअरु जलहरहिं ॥ ४२ ॥
 पढुमतइअआ चोइहहिं । अट्टहिं सेसा ॥
 छन्दे णवचम्पअमाला । भणिआ एसा ॥ ४३ ॥
 जइ अट्टोजे । पण्णारह बीअचउत्थए ॥
 तं लक्खणअं । भण मालाविलसिअछन्दए ॥ ४४ ॥
 जहा—चावविहत्था । ते भारहमल्ल महागुणा ॥
 अमरिसकुविआ । अहिहवेवि वेवि कण्णज्जुणा ॥ ४५ ॥
 पण्णारह बीअचउत्थए । अट्टुत्तरए ॥
 तं लक्खणअं समुद्धिअं । विज्जाहरण ॥ ४६ ॥



32 : This is गोरोचना of H.

34 : This is कुसुमबाण of H.

जइ अट्टोजे । सोरह बीअचउत्थे पाए ॥
 इणमेरिसअं । लक्खणअं पणहामूलए ॥ ४७ ॥
 जहा—इन्दिन्दिरओ । रुणरुणइ कुसुमइं परिहरइ ॥
 चउवअणरुह । णाराअणणाहिकमल भरइ ॥ ४८ ॥
 सोलह पढुमतइअपाअए । अट्ट[अ]विसमे ॥
 होन्ति चउप्पअजाइमज्जे । कोउजअकुसुमे ॥ ४९ ॥
 जइ अट्टोजे । सत्तरह सेसकमे हुवन्ति ॥
 तं लक्खणअं । कंकेल्लिणवपल्लवे भणन्ति ॥ ५० ॥
 जहा—ठेरासणअं । मोहइ भमरजुएण भमन्तेण ॥
 मुद्धाणणअं । णाई णअणजुअलेण चलन्तेण ॥ ५१ ॥
 विसमे सत्तरह अट्ट होन्ति । सेसे चलणे ॥
 लक्खणअं तं जाणह अवहंसे । पुप्फत्थरणे ॥ ५२ ॥
 इअ अट्टअले पाए छदपचतचआरणविभंगिल्ले ॥
 उत्तरचरणविभिण्णे अट्टारहहा इमे भेआ ॥ ५३ ॥
 णव मुहतइए । सेसेसु दिसाओ ॥
 स मलअमारुओ । ईर(एरि)स चउप्पओ ॥ ५४ ॥
 जहा—गोरी अंगणे । सुप्पन्ती दिट्ठा ॥
 चन्दहो अप्पणी । जोण्ह विउच्छिट्ठा ॥ ५५ ॥
 दस विसमे चलणे । णव अवसेसए ॥
 मग्गविसंलाओ । सो अवहंसए ॥ ५६ ॥
 णव मुहतइअए । एणारह सेसए ॥
 लक्खणअं इणं । सुणु मअणावासए ॥ ५७ ॥
 जहा—एक्कजि अज्जुणु । सग्गम्मि कहिं पिणु ॥
 दोणु सुदुःखेण । दर रुअइ पुणुपुणु ॥ ५८ ॥
 विसमे एआरह । णव अवसेसए ॥
 जाणिज्जसु लक्खणं । तं मुहवासए ॥ ५९ ॥
 णव मुहतइ[अ]ए । बारह बीअचउत्थे ॥
 सा कुंकुमकला । होइ अवहंसत्थे ॥ ६० ॥
 बारह पढुमतइअए । णव अवसेसए ॥
 एसा कुंकुमलेहा । भण्णइ छन्दए ॥ ६१ ॥

47 : This is पुण्यामलक of H.

50 : This is नवकुसुमितपल्लव of H.

56 : This is मधुकरीसंलाप of H.

59 : This is सुखावास of H. But perhaps मुखवास is the correct title.

60 : This is मांगलिका of H.

णव मुहतइअए । तेरह बीअचउत्थए ॥
 सा अहिसारिआ । एत्थ चउप्पह(अ)मज्झए ॥ ६२ ॥
 तेरह पढुमतइअए । णव समचलणए ॥
 लक्खणअं इणमेत्तिअं । कुरवअदामए ॥ ६३ ॥
 णव मुहतइअए । तह चोद्दह बीअचउत्थे ॥
 कुसुमणिरन्तरं । तं होइ अवहंसत्थे ॥ ६४ ॥
 जहा—णिसिअरणाहहो । अक्खिज्जइ गम्मिणु बाणें ॥
 णील ण ईसइ । परमपं जिह विणु णाणें ॥ ६५ ॥
 जइ चोद्दह पढुमतइअए । णव अवसेसए ॥
 तं लक्खणं णाअव्वं इह । कलहंसए ॥ ६६ ॥
 णव मुहतइअए । पण्णारह सेसे पाए ॥
 लक्खणमेत्तिअं । जाणेज्जसु इह मअणोअए ॥ ६७ ॥
 जहा—आउवडीवउ । घरसिहरु दलेप्पिणु अंगओ ॥
 कोद्धालेण । सण्णहवि दसाणण णिग्गओ ॥ ६८ ॥
 पण्णारह पुरिमतईअए । णव समपाअए ॥
 एस भण्णइ संझावली । चउपाअजाअए ॥ ६९ ॥
 जइ विसमे णओ । सोरह बीअचउत्थे होन्ति ॥
 तं चंदुज्जुअं । छन्दे कइवसहा पभणन्ति ॥ ७० ॥
 जहा चउम्मुहस्स—
 भाइविओअए । जिह जिह करइ विहीसणु सोओ ॥
 तिह तिह दुक्खेण । रुअइ सह विवइ वाणरलोओ ॥ ७१ ॥
 सोलह पढुमतइअए पाए । णव अवसेसए ॥
 एसा भण्णइ अंगअललिआ । किर अवहंसए ॥ ७२ ॥
 णव विसमएसु । सत्तारह बीअचउत्थएसु ॥
 इअ लक्खणेण । रअणावली कआ कइअणेण ॥ ७३ ॥
 जहा—सुरवरतासअरु । रावण दट्ठु जासु जग कंपइ ॥
 अणुकहिं मग्गइं । चुक्कइ पवणो इसिहिं जंपइ ॥ ७४ ॥
 सत्तारह पढुमतइअए । मत्ता कमेण ॥
 णव बीअचउत्थएसु मीए । कुसुमावलीए ॥ ७५ ॥
 इअ णवमत्ते पाए छत्तितचपआरगणतिभंगिल्ले ॥
 उत्तरचलणविभिण्णे सोडसहा लक्खणं एअम् ॥ ७६ ॥
 बीसट्ठारहसोलह एवं चउपण्णवत्थुजाईहिं ॥
 सत्ताइं णवन्ताइं बीअचउत्थम्मि पाअजुए ॥ ७७ ॥

63 : This is कुवलयदाम of H.

72 : This is कुंजरललता of H.

बीअचउत्थे पाए दहाई सत्तारहावसाणाई ॥
 ताई चिअ धुवआई भासाकव्वाई साराई ॥ ७८ ॥
 दस विसमे चलणे । एआरह सेसए ॥
 भमरावंगणअं । एअं अवहंसए ॥ ७९ ॥
 जहा—ओरेंसरु मणुस । णउ खज्जसि पिज्जसि ॥
 पूअसरिक्खउ उअ । सुणिहालिउ किज्जसि ॥ ८० ॥
 विसमे एआरह । दस सेसचलणे ॥
 इअ लक्खणसंजुअं । विज्जुलअंति भणे ॥ ८१ ॥ *
 दस पढुमतइअए । तेरह बीअचउत्थए ॥
 कोइलरिंछोली । एसा अवहंसत्थए ॥ ८२ ॥
 जहा चउम्मुहस्स—
 णं पवरु पलासु । वणसंचारिमफुल्लिआ ।
 ते चोइह लक्खणि । [णि]मिसद्धे सरसल्लिआ ॥ ८३ ॥
 तेरह पढुमतइअए । दस सेसे पाए ॥
 लक्खणअं तं एरिसं । मरगअमालाए ॥ ८४ ॥
 दस पढुमतइअए । चोइह अवसेसे चलणे ॥
 तं महुअरवंदं । सकइ वहंसच्छन्दवणे ॥ ८५ ॥
 जहा चउम्मुहस्स—
 ससि उग्गउ ताम । जेण णहअंगण मंडिअउ ॥
 णं रइरहचक्क । दीसइ अरुणे छड्डिअउ ॥ ८६ ॥
 चोइह पढुमतइअचलणे । सेसे दस जाइ ॥
 एसाहिणववसन्तसिरी । कस्स न पडिहाइ ॥ ८७ ॥
 दस विसमे चलणे । पण्णारह सेसे पाअए ॥
 तं केअइकुसुमं । वज्जन्तं कस्स ण सोहए ॥ ८८ ॥
 पण्णारह पढुमतइअए । दस सेसे चलणे ॥
 एरिस लक्ख[ण]संजुत्तअं । मणहरअंति भणे ॥ ८९ ॥
 जहा—सुरसंघवि संकन्त तेलोक्के । जासु सेव करइ ॥
 अत्थाणे तसु सुअ वालिहो । दूओ पइसइ ॥ ९० ॥
 दस पढुमतइअए । सोढह बीअचउत्थे पाए ॥
 लक्खणमेरिसअं । जाणह णवविज्जुलमालाए ॥ ९१ ॥
 सोलह पढुमतइअए पाए । दस सेसे चलणे ॥
 अक्खित्तिआए तं लक्खणअं । इह छन्दम्मि भणे ॥ ९२ ॥
 दस आइतइअए । बीअचउत्थएसु सत्तारह ॥
 एरिस चउपाअं । तिवलितरंगअंति तं जाणह ॥ ९३ ॥

79: This is भ्रूचक्रणकं of H.

*Between vv. 81 and 82, two stanzas giving the definitions of मुक्ताफलमाला (10, 12 (×2)) and पञ्चाननललिता (12, 10 (×2)) have obviously been dropped.

सत्तारह पढमतइअएसु । दस सेसे पाए ॥
 मत्ताउ कमेण हुवन्ति मिए । किण्णरलीलाए ॥ ९४ ॥
 अइ दसमत्ते पाए छ(च)पपदचउसे(चंस)तिविहभंगिल्ले ॥
 उत्तरचलणविभिण्णे चउदसहा लक्खणं एअं ॥ ९५ ॥
 विसमे एआरह । बारह बीअचउत्थे ॥
 एअं अराविन्दअं । होइ अवहंसत्थे ॥ ९६ ॥
 बारह पढमतइअए । एआरह सेसए ॥
 जाणह लक्खणअं तं । मकरद्धअहासए ॥ ९७ ॥
 जहा—हरिआगमण सुणेवि । आसासिअ पउरए ।
 धुअधवलअधअ राए । तेणुब्भिउ महुरए ॥ ९८ ॥
 ओजे एआरह । तेरह सेसे चलणए ॥
 मत्ताओ मुणिज्जह । विव्भमविलसिअवअणए ॥ ९९ ॥
 तेरह पढमतइअए । एआरह उत्तरे ॥
 लक्खणअं तं एरिसं । कुसुमाउलमहुअरए ॥ १०० ॥
 विसमे एआरह । चोइह बीअचरमे चलणे ॥
 इअ लक्खणसंजुअं । वणफुल्लं धअन्ति भणे ॥ १०१ ॥
 जहा—भज्जउ जो भज्जइ । सत्तुव्वले रणं दुज्जअहो ॥
 हउं एक ण भज्जइ । सारहिअइअधणंजअहो ॥ १०२ ॥
 चोइह आइतइअचलणे । एआरह सेसए ॥
 लक्खणअंति तमेरिसअं । भण भमरविलासए ॥ १०३ ॥
 विसमे एआरह । पण्णारह जइ अवसेसए ॥
 लक्खणमिणमेरिसं । किर किण्णरमहुरविलासए ॥ १०४ ॥
 पण्णारह पढमतइअए । एआरह सेसए ॥
 लक्ख[ण]मिणं समुद्दिअं । किर मअणविलासए ॥ १०५ ॥
 विसमे एआरह । सोरह बीअचउत्थे पाए ॥
 मत्ता हुविज्जाह । णिच्चं विज्जाहरल्लिआए ॥ १०६ ॥
 सोलह पढमतइज्जे चलणे । एआरह सेसए ॥
 लक्खणअं जाणेरिसअं तं । विज्जाहरहासए ॥ १०७ ॥
 विसमे एआरह । सत्तारह बीअचउत्थएसु ॥
 मत्ता हुविज्जाह । एअं सारंगापाअएसु ॥ १०८ ॥
 सत्तारह पढमतइअएसु । एआरह उत्तरे ॥
 मत्ताहु कमेण ठवेहु एत्थ । कुसुमाउहसेहरे ॥ १०९ ॥

101 : This is नवफुल्लंधय of H. Probably we have to read णव for वण.

106 : This is वियाधरलीला of H.

इअ एआरहमत्ते छपपचदचतत(च)तिविहभंगिल्ले ॥

उत्तरचरणविभिण्णे बारसहा लक्खणं एअं ॥ ११० ॥

बारह पढमतइअए । तेरह जइ अवसेसए ॥

लक्खणअं एरिसअं । जाणह कामिणिहासए ॥ १११ ॥

जहा चउमुहस्स—

दोह ण किअ अहिसेसए । विविहसमुन्निअचिण्हइं ॥

वट्ठिअसमरावेसइं । वलइ वेवि सण्णद्धइ ॥ ११२ ॥

तेरह पढमतइअए । बारह बीअचउत्थे ॥

उवदुवहअलक्खणमिणं । होइ अवहंसत्थे ॥ ११३ ॥

यथा संस्कृते—

अयि सखि साहसकारिणि । किं तव चंक्रमितेन ॥

ठसदिति भङ्गमवाप्स्यसि । कुचयुगभारभरेण ॥ ११४ ॥

बारह विसमे चलणे । चोइह पुणु सेसए होन्ति ॥

जाणह एरिसअं तं । अवदुवहअलक्खणअंति ॥ ११५ ॥

चोइह पढमतइअचलणे । बारह बीअचउत्थे ॥

अवदुवहलक्खण एरिसउ । होइ अवहंसत्थे ॥ ११६ ॥

जहा—णिसुणेवि पल्ले तुरअरउ । भुंडअणिहिं सहसत्ति ॥

णिअक्रन्तह दाढाजुअले । पुणि पुणि णअण वलन्ति ॥ ११७ ॥

बारह पढमतइअए । पण्णारह बीअचउत्थए ॥

जाणह लक्खणअं तं । एरिसं पेम्मविलासए ॥ ११८ ॥

पण्णारह पढमतइअए । बारह बीअचउत्थे ॥

सा भण्णइ चन्दमलेहिआ । एत्थ अवहंसत्थे ॥ ११९ ॥

बारह आइतइअए । सोलह बीअचउत्थे पाए ॥

छंदणुएहिं भणिअं । लक्खणअं कंचइमालाए ॥ १२० ॥

जइ सोडह पढमतइअचलणे । सेसे बारह होन्ति ॥

तं सुरआलिंणअस्स इमं । जाणह लक्खणअन्ति ॥ १२१ ॥

बारह पढमतईए । सत्तारह बीअचउत्थे पाए ॥

एरिसअं णाअव्वं । लक्खणअं जलहरविलासिआए ॥ १२२ ॥

सत्तारह आइतईअएसु । बारह सेसे चलणे ॥

मत्ताउ हुवन्ति कमेण एआ । कङ्केल्लिआभरणे ॥ १२३ ॥

इअ बारहमत्तिल्ले छचदपपदचपतचचचभङ्गिल्ले ॥

उत्तरचरणविभिण्णे दसविहअं लक्खणं एअं ॥ १२४ ॥

तेरह पढमतईआए । चोइह अवसेसए पाए ॥

120 : This is काञ्चनमाला of H.

121 : This is सुताल्लिङ्गन of H.

मत्ता जाणेजसु इह । अहिणवमिअङ्कलेहाए ॥ १२५ ॥
 चोद्दह पढुमतइअचलणे । तेरह बीअचउत्थए ॥
 लक्खणअंति तमेरिसअं । कुसुमिअकेअइहत्थए ॥ १२६ ॥
 तेरह पढुमतइअए । पण्णारह सेसे पाअए ॥
 साहारकुसुममञ्जरी । एसा अवहंसे भण्णए ॥ १२७ ॥
 जहा—रणे रणपहु ण वज्जइ । को तासु जिअंते भज्जइ ॥
 अकुसलसुहडणिसुंभहो । किं करउ खलगणथंभहो ॥ १२८ ॥
 पण्णारह पढुमतइए । तेरह सेसे पाए ॥
 तं भण्णइ कुंजरविलसिअं । एत्थ चउप्पअजाअए ॥ १२९ ॥
 तेरह पढुमतइअए । सोलह बीअचउत्थे चलणे ॥
 छन्दुण्णुअपरिपदिअं । कामिणिकीडणअंति भणे ॥ १३० ॥
 सोलह पढुमतइए चलणे । तेरह जइ अवसेसए ॥
 तं लक्खणअंति तमेरि(स)अं । छंदम्मि राअहंसए ॥ १३१ ॥
 तेरह पढुमतइअए । जइ सत्तारह बीअचउत्थे ॥
 सप्पाअरिअमेरिसंतं । जाणह तमिणं कङ्कणहत्थअं ॥ १३२ ॥
 पढुमतइअए सु सत्तारह । तेरह सेसपाअए ॥
 असोअपल्लवछाआलक्खणं । होइ चउप्पअजाअए ॥ १३३ ॥
 इअ तेरहमत्तिले पछदपपतचचपतिविहभङ्गिले ॥
 उत्तरचलणविभिन्ने अट्ठविहं लक्खणं एअं ॥ १३४ ॥
 चोद्दह पढुमतइअए चलणे । पण्णारह तह अवसेसए ॥
 सुहअं वरतिलअस्स इमं । लक्खणअं इहावहंसए ॥ १३५ ॥
 पण्णारह पढुमतइअए । चउदह अवसेसे चलणे ॥
 इअ एरिसलक्खणसंजुअं । तं अणङ्गललिअंति भणे ॥ १३६ ॥
 पढुमतइज्जा चोद्दहहिं । तह बीअचउत्था सोडहहिं ॥
 इअ चउचलणसलक्खणिआ । छन्दे वसन्तलेहा भणिआ ॥ १३७ ॥
 जइ पढुमतइज्जा सोलहहिं । बीअचउत्था चोद्दहहिं ॥
 इअ एरिसलक्खणविरइअं । भण्णइ वम्महविलसिअअं ॥ १३८ ॥
 चोद्दह पढुमतइअचलणे । जइ सत्तारह बीअचउत्थए ॥
 लक्खणअं तं एरिसअं । जाणह महुरालाविणिहत्थए ॥ १३९ ॥
 जइ सत्तारह पढुमतइ(ई)[अ] ए । चोद्दह अवसेसए चलणे ॥
 एअआरंगअन्ति विरअन्ति । चउवअलक्खणअं कइणो ॥ १४० ॥
 इअ चउदहमत्तिले छपतपपचचचदगणभङ्गिले ॥
 उत्तरचलणविभिण्णे छविहमिह लक्खणं एअं ॥ १४१ ॥
 पण्णारह पढुमतइअए । सोडह बीअचउत्थे पाए ॥
 तं सुहवन्तीए लक्खणं । उक्कमेण कज्जललेहाए ॥ १४२ ॥

127 : This is सहकारकुसुममञ्जरी of H. Read सहआर for साहार.

140 : This is ओहुल्लणक of H.

पण्णारह पढमतइज्जए । सत्तारह बीअचउत्थे अम्मि ॥
 लक्खणअं कुसुमलआ[ह]रए । उक्कमेण किलकिंचिअअम्मि ॥ १४३ ॥
 इअ पण्णारहमत्ते चचपदगणविविभज्जिल्ले ॥
 उत्तरचलणविभिन्ने चउविहमिह लक्खणं एअं ॥ १४४ ॥
 सोलह पढमतईए पाए । सत्तारह बीअचउत्थअम्मि ॥
 लक्खणमिह रअणमालाए । तं उक्कमेण ससिबिबअम्मि ॥ १४५ ॥
 इअ सोलहमत्तिल्ले छछचचचउक्कदुविहभज्जिल्ले ॥
 उत्तरचलणविभिन्ने दुविहं इह लक्खणं सिद्धम् ॥ १४६ ॥
 इअ सत्तारहमत्ते छछपतिचआरपगणभग्गीओ ॥
 एआओ इमे पाए इमाई अणुसरह बीसत्था ॥ १४७ ॥
 बीसत्तारहसोल[ह]चोद्दहारहदसद्वृत्तउदा ॥
 एवं दहुत्तरसअं धुवआणं वत्थुआणं च ॥ १४८ ॥
 अण्णणचलणजणिअं । तं संङ्किण्णअन्ति भणिअं ॥
 छन्दे अद्वविहं च णिबद्धअं । अद्धसमसङ्किण्णअं ॥ १४९ ॥
 जहा—वाआला फरुसा विन्धणा । गुणेहिं विमुक्का पाणहरा ॥
 जिह दुज्जणु सज्जणउवरि । तिह पसरु ण लहन्ति सरा ॥ १५० ॥
 पढमसरिच्छो बीअओ । तइअअस्स तह चउत्थओ ॥
 इह एरिसलक्खणेण जणिअं । तं धुवअं अद्धसमं भणिअं ॥ १५१ ॥
 जहा—किर कण्णकलिङ्ग परिज्जिआ । ठिअ णवर माणविवज्जिआ ॥
 णहु कोवि अहिद्वइ मुणिअवहे । कहिं धरइ जअद्दह कण्हकहे ॥ १५२ ॥
 दसमत्ते पाए । अद्वाइच्चगणे ॥
 सा सव्वसमाणं । मज्झे ससिवअणा ॥
 एआरह कलिल्ले । चपदामुहतइअए ॥
 चचता सेसपाए । लक्खण माणइअए ॥ १५४ ॥
 जहा—सव्वइ दूरे संखु । हणुमन्त न दीसइ ॥
 सच्चइ सअव्वूहे । एक्करह पइसइ ॥ १५५ ॥
 बारहमत्ते पाए । तिचआरा छछोवा ॥
 इअ लक्खणसंजुता । भण्णइ महानुभावा ॥ १५६ ॥
 चलणे तेरहमत्तअं । पपत्तगणेहिं विहत्तअं ॥
 अहवा चचपविहूसिअं । तमिणं अरुत्तरविलसिअं ॥ १५७ ॥
 चलणे चोद्दहमत्ताओ । अण्णे आहुद्वचआरा ॥
 छचचा जीअ विहासए । एसा गन्धोअअधारा ॥ १५८ ॥

150 : This is also found at H. p. 42b/14.

152 : This is also quoted by H. at p. 42b/11.

153 : This is शशांकवदना of H.

154 : This is मारकृति of H.

सवे पणारहमत्ता । त(ति)चतआरसंजुआहवा ॥
 छचपगणेहिं संबद्धआ । आरणअस्स इमे पाअआ ॥ १५९ ॥
 सोलहमत्तं पाआउलअं । (छचछ)सविरइअं संकुलअं ॥
 तं चेअ चत्तारचउकलअं । तं जाणसु पद्धडिआ धुवअं ॥ १६० ॥
 होन्ति सआ सत्तारहमत्ता । तह चतदपतआरसंजुत्ता ॥
 अहवा छचचतआरणिबद्धआ । तिपदा ओवअस्स इमे पाअआ ॥ १६१ ॥
 छपअचउप्पआणं दोणहं इह लक्खलक्खणं सिद्धम् ॥
 एत्ताहे दुवआणं साहिज्जन्ते णिसामेह ॥ १६२ ॥
 अट्ठवीसमत्ताहिं णिवद्धं सत्तहिं चेहिं लअम् ॥ १६३ ॥
 दसमत्तविरामं अट्ठवीसमत्तमिणं भमरर(प)अम् ॥ १६४ ॥
 पढमछआरकअं सत्तमदगअं उब्भमरवअं तम् ॥ १६५ ॥
 सत्तमपगणकअंतं गरुडवअं भणिअं अवहंसए ॥ १६६ ॥
 पढमछआरकअं सत्तम[त]गअं उवगरुडवअं इमम् ॥ १६७ ॥
 तीसहिं मत्ताहिं चगणकआहिं तहिं चिअ सुविरइआई ॥
 पुव्वपरद्धकअं गीईसमअं भणिअं पवरकईहिं ॥ १६८ ॥
 जं बारहअट्ठन्तं छजुअलअन्तं तं उण हरिणवअम् ॥ १६९ ॥
 पंचछआरजुअं भण भमररुअं दसअट्ठसु बारहसु ॥ १७० ॥
 एकत्तीसकलअं छचउक्कअमुवह चतेहिं कमलआरम् ॥ १७० ॥
 जा सत्तचआरा णिहणतआरा सा कुङ्कुमतिलआवली ॥ १७२ ॥
 बारहअट्ठसंठिआ रअणकंठिआ छमुहा पविरामिआ ॥ १७३ ॥
 अट्ठचआरकअं गंधरामअं दसअट्ठचउह्छिण्णम् ॥ १७४ ॥
 बारहसमे वीसमए बत्तीसमए जमिअं मोत्तिअदामम् ॥ १७५ ॥
 चोद्दहमे बाईसमए बत्तीसमए णवकेलीपत्तम् ॥ १७६ ॥
 छक्कलगणपुरिमाए गुरुचरमाए तं णिहणं वणिआए ॥ १७७ ॥
 सत्तचआरकअं अट्ठमपगअं तेत्तीसकलं पाआमाअम् ॥ १७८ ॥
 दसमे अट्ठारहमे णिहणगअकमे वीसमिअं कंचीदामअम् ॥ १७९ ॥
 बारसमे वीसमए तेत्तीसमए संठइ रसणादामअम् ॥ १८० ॥
 चोद्दहमे वीसमए तेत्तीसमए विरमे चूलामणी ॥ १८१ ॥
 छक्कलसपुरिमाइं तणिहणाइं ताइं उअपुव्वाइं भणज्ज उणो ॥ १८२ ॥
 अट्ठचआरकअं णवमगअगरुअं चउत्तीसकलाहिं सोधणअम् ॥ १८३ ॥

159: This is पारणक of H. Read पारणअस्स for आरणअस्स.

161: This is रगडा ध्रुवक or उपवदनक of H. cf. p. 37a/17 and 43a/11. Read पाआ for पाअआ in the last line.

169: This is हरिणीकुल of H.

174: Read खंधअसमअं for गंधारामअं.

178: This is आयामकं of H. Perhaps read आआमअम्.

183: Perhaps read सोवणअं, This is स्वप्रक of H

दसमे अश्वरहमे चउतीसमए जइ वीसामो अछुरकुसुमम् ॥ १८४ ॥
 बारसमे वीसमए बत्तीसमए संठइ भुअङ्गविक्रन्तम् ॥ १८५ ॥
 जं पढमचउत्थछआरं चउदसमे वीसमए द्विअमद्वगणम् ॥
 तं भण ताराधुवअं; पवणद्रुवअं पढमछछकलअम् ॥ १८६ ॥
 जं सोडसमे बावीसमए ठिअमद्वगणं तं णारङ्गम् ॥ १८७ ॥
 तित्थाणणअं परमं सुहअं अद्रचआरकअं तंसंगअअम् ॥ १८८ ॥
 पंचतीस मत्ता परमे चोदहविरमे बावीसे कन्दोद्वअम् ॥ १८९ ॥
 दसमे अश्वदसमे संठइ चरमे दो छआपुरव्वं भमरद्वअम् ॥ १९० ॥
 बारसमे ईसमए इसुनीसमए जं संठइ तं सुगकीडिअम् ॥ १९१ ॥
 चउदसमे बावीसमए छत्तीसमए जं संठइ तं संगीअम् ॥ १९२ ॥
 जं सोडसमे चउवीसमए छत्तीसमए तमिणं उवगीअअम् ॥ १९३ ॥
 गोन्दलअमेआणं णवमपआरं सत्तत्तीसकलासंपुण्णअम् ॥ १९४ ॥
 बारसअद्रसंठिअं पढमछकअं तंतं भणिअं रच्छावण्णअम् ॥ १९५ ॥
 चोदसमे बावीसमए अवसाणपए जा संठइ सा किर चच्चरी ॥ १९६ ॥
 जं सोडहतेरहसंठिअअं अहिणवअं पढमछआरं चवलावलअम् ॥ १९७ ॥
 जं खु णवद्वचआरकअं रद्वरमणपिअं चोदसद्रसोडसणिअमन्तम् ॥ १९८ ॥
 अद्रत्तीसमत्तं छमुहं कलकंठिरुअं दोणिण छआरं वंसवअवत्तम् ॥ १९९ ॥
 जं सोडसद्रचउदसठिअअं तं सीहवअं सत्तमे छआरे अमअम् ॥ २०० ॥
 णवचं दसमतआरकअं अइदीहरअं चउदसद्रसत्तारहसंठिअम् ॥ २०१ ॥
 तं चिअ दोछआरपुरिमं तेहिं विरइअं जणपिअमुण मत्तमाअङ्गअम् ॥ २०२ ॥
 एआणं अहिअअरं मालाधरअं भणन्ति कइवसहा ॥ २०३ ॥
 पंचंससारहूए बहुलथे लक्खलक्खणविमुद्धे ॥
 एत्थ सअंभुच्छन्दे दुवउप्पत्ती परिसमत्ता ॥ २०४ ॥

VII.

विण्णवणसंविहाणअमङ्गलसीहावलोइअत्थम्मि ॥
 तत्थ णिबज्झइ धुवअं तस्सोवरि सव्वदुवईओ ॥ १ ॥
 दोप्पाअसंजुआओ एआणेअक्खरन्तजमिआओ ॥
 ताओच्चिअ दुवईओ चउण्णहतीसण्हमज्झम्मि ॥ २ ॥

184 : This variety is not mentioned by H.

193 : This is उपगीत of H.

198 : रतिरमणप्रिय is the दीर्घक of H.

199 : वंशपदपत्र is शतपत्र of H.

202 : Read मालाधुवअं for मालाधरअं.

चकआ । विजआ ॥ ३ ॥
 पंसआ । रेवआ ॥ ४ ॥
 छंसवई । गणदुवई ॥ ५ ॥
 चतविरइआ । सुरदुवइआ ॥ ६ ॥
 पदणिवासा । अच्छरां सा ॥ ७ ॥
 मङ्गलावई । पत्तंसवई ॥ ८ ॥
 चचआरजुआ । किर मअरभुआ ॥ ९ ॥
 छदविहूसिआ । मलअविअसिआ ॥ १० ॥
 नपंसजुआ किर । जंभेठिअआ ॥ ११ ॥
 पमुहा पसेसा । ललअअत्ति एसा ॥ १२ ॥
 पंचंससारहूए बहुलथे लक्खलक्खणविसुद्धे ॥
 एत्थ सअंभुच्छन्दे सेसेण समा परिसमत्ता ॥ १३ ॥

VIII.

जइ तिण्णि होन्ति पाआ वसाण ।
 जमआवि होन्ति पाआवसाण ॥
 उत्थक्क होइ चउतुँहुँवि जाण ।
 पाआण ताण + + तुँहुँविजाण ॥ १ ॥
 जहा—धअरङ्गणेन्दूसासणेण ।
 विसमेण सुट्टु दूसासणेण ॥
 जइ मह ण भग्गु दूसासणेण ।
 तो पहेण जामि दूसासणेण ॥ २ ॥
 चत्तारि पगणाइं मअणावआरए ॥ ३ ॥
 जहा—ताव पडुपडहपडिपहअपहपङ्गणे
 णाईं सुरदुन्दुही दिण्ण गअणङ्गणे ॥
 रसिअ सअसंख गाअन्ति वरमङ्गलं ।
 तिवलि ढट्टन्त घुम्मन्तवरमदलम् ॥ ४ ॥
 वेण्णिवि चगणाइं । धुवण सअलाइं ॥ ५ ॥
 जहा—वारणहो मज्झ । उम्मगिम करेवि ॥
 सीहकिसोर ठिउ । वणे पइसरेवि ॥ ६ ॥
 सत्तविहा छट्ठणिआ तिविहाओ होन्ति तहअ घत्ताओ ॥
 पद्धडिआणेअविहा गीईओ होन्ति विविहाओ ॥ ७ ॥
 चोद्धमत्ता विसमपआ । बारहमत्ता वेण्णि ॥
 पढमा छट्ठणिआ हुवए । एव मुणेप्पिणु धिण्णि ॥ ८ ॥

- 8: This is मदनविलसिता of H.
 10: Not mentioned in H.
 12: This is चारु of H.

जहा—सत्तरह दिण जुज्झंतउ । कुरुवइ णिहुअ हुत्तउ ॥

जलथंभेविणु सन्तो होप्पिणु । वासु महासरे सुत्तउ ॥ ९ ॥

दसतेरहमत्ता । पढमविदिअपअजमअवर ॥

छड्डुणिआ विदिआ । पुणुवि गणा इअ भण अवर ॥ १० ॥

जहा—जइ णिवुदि पाविअ । दुलह लहेवि णिअप्पणउ ॥

ठिउ कामिणि रजइ । जेण करहिं हिअ अप्पणउ ॥ ११ ॥

चगणाइं चारि थोरेवि । पढमे तइएवि ॥

चगणाइं गेण्हवि सअलाइं । विदिअ चउत्थएवि ॥ १२ ॥

जहा—जइवि ण रूसहिं जइवि ण दूसहिं । जइवि ण दअ करहिं ॥

तोवि भराला जिणवरहिअए । खणवि ण बीसरहिं ॥ १३ ॥

बारह मत्ता पढमं । चलणं तइअंप्पि ॥

णवकल बीअचउत्थो । छड्डभणिए सन्ति ॥ १४ ॥

जहा—लग्गह णेअ असड्डलु । तुह चलणह पणउ ॥

जिम जाणहिं तिम पालहिं । किंकर अप्पणउ ॥ १५ ॥

पढमपएवि दिअपए । तइअपएअ तेहिं ठिआ ॥

एक्कउ छगणु कउ । बेणिं सअल तुरिए संठिअ ॥ १६ ॥

जहा—तिहुअणगुरु तं गअ गुरु । मेळवि झीणकसाअउं ॥

गउ संततविरहं तउ । पुरिम ताणु संपाइअउ ॥ १७ ॥

पढमए तइअए । दोदोवि चउकला ॥

विदिअए चउत्थए । पाए पंचकला ॥ १८ ॥

जहा—कण्ण परिपाडी । जणु जाणइ तोरा ॥

चत्तउ जो सवइ । तसु कमणु णिहोरा ॥ १९ ॥

दसकलपरिबद्धहे । अट्टणिबद्धहे । तेरह कल संभाविअहे ॥

पढमवि दिअपअकर । तइअ पुणु विउणु । छड्डुणिआ छप्पाइअहे ॥ २० ॥

जहा—धणधणुसमिद्धहो । पुहविसिद्धहो । जणमणणअणाणन्दणहो ॥

रणवासहो एन्तहिं । रामाणेन्तेहिं । किउ उम्माह पट्टणहो ॥ २१ ॥

पढमचउत्थपअं बारहमत्तं जहा—

अरि सअल विहंडेवि । जगु जसें मण्डेवि । किउ पअंड राअप्पणउ ॥

जा भुंजाण आढत्ती । धरकरकन्ती । तासु ण ईसइ परिहणउ ॥ २२ ॥

अवरावि जहा—

जण पुण्हिं उप्पणउ । गुणसंपुण्णउ । सो पुव्वहमि वरिद्ध ॥

तिहुअणसिअत्तइं (?) । कुलकमपत्तइं । सीहासण उअविद्ध ॥ २३ ॥

अथ घत्ता—

णव मत्तउ पढमे । बीए चउद्ध मत्तओ ॥

तइए इमेच्चिअ । चोत्थएवि होइ घत्तओ ॥ २४ ॥



